

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 6 SUPPLEMENTARY PAGES,  
{ INCLUDING COLOR PLATE.



"CHRIST AT EMMAUS." FROM THE PAINTING BY REMBRANDT.

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## THE CHILDREN'S PAGE.

FIRST LESSONS IN DRAWING.

BY EUGENE KNABE (ILLUSTRATED BY THE AUTHOR).

Here are two drawings, and you will readily guess why the first one is given. It is given to show you the silhouette of the plant. If you were drawing such a plant, and you wished to begin in a proper manner, it would be wise for you to set the flower-pot on the inner window ledge, and then, sitting back in the room six feet or more, you would see the general mass of the plant, just as we have given it in No. 1. If you should make a correct outline of this general mass, you would then find that you could draw each leaf by itself, first one and then another, and in the end each leaf



NO. 1. GERANIUM PLANT AND FLOWER POT SEEN IN SILHOUETTE.

This is as it would be seen if placed against a window-pane, between the spectator and the light. This shows the general mass of the object, and if an outline is made of that mass, the draughtsman may then proceed to draw each individual leaf, and its shadow, etc., without much fear of making it too large or too small; while, if he does not see an object in mass, but begins by first finishing one leaf and then another, he is apt to make some leaves too small and others too large. Also, when a leaf is thus seen in silhouette, it is easier to draw its correct proportion (its width in relation to its height) than when it is examined for its shading, local color, and detail.

would be about the right size, and would "come" in about the right place. Not in exactly the right place, mind you, for it is most difficult to draw a group of such irregular objects as leaves and get them in exactly the right place. On the other hand, if you should not take the pains first to draw a correct outline of the general mass, you would most surely find that in drawing first one leaf and then another, without a guide to mark where the leaves should come, you would make some of the leaves larger than they should be, and place some too low, and some too high; so that in the end your drawing, though it might look like a geranium, would not look just like the geranium you intended to draw.

So, then, the main lesson to be learned

from our two drawings is the lesson of first seeing your subject in a mass, not thinking of the markings upon it, of the color of it, or of the light and shade upon it. If you will practise so that you can draw a plant in this way you will soon be able to draw a tree, and when you can draw a tree you will be able to draw a forest; for large objects are not harder to draw than small ones, if you are properly taught to see them. A forest has a general mass, broad or high, as the case may be, now up, now down. The outline is sometimes no more irregular than the outline of a geranium plant. And if you draw in that mass first, you may find that there are not more shadows to be put in it than in a geranium, and that those shadows are not more irregular than those on a geranium. I am very anxious that you should understand the meaning of this statement; for you will make more progress if you understand that this lesson is a lesson in drawing than if you think it is a lesson in drawing a geranium only. If you should think it was a lesson in drawing a geranium only, you would say to yourself, "I shall not try to draw our rose plant, or our bird-cage, or my doll's baby-carriage till The Art Amateur gives a drawing of a rose, a bird-cage, or a doll's carriage;" but that is just what I do not want you to think. I want you to put your rose plant, or bird-cage, or doll's carriage up in front of the window and try to see its silhouette, and then draw the edge of its silhouette for the outline of your drawing, and then move the object away from the window and fill it in with shading, as in our drawing No. 2.

There is something more to tell you about these drawings—that is, that in making them we have to know something about perspective. I am going to ask you to put your thinking-cap on and see if you can tell how the lesson of last month may be applied to this object. Does it not seem reasonable that as we found last month that when the bowl was a little below the eye we saw into it a little, so, as we see into the flower-pot a little, was it not a little below my eye when I drew it? If this is so, you can understand that if you learn from one object, as from the bowl last month, the theory of the perspective of a circle, you can draw any circular object, as a glass, a tub, a flower-pot, or a coal-hole. But let us go further. The human eye sees an object above the eye exactly as it sees one below the eye; so that if you understand that a horizontal circle a little below the eye is seen *upon*, you may know that a circle above the eye is seen *under*. We see just as much of the under side of a half-dollar held four inches above the eye as we see of the upper side of a half-dollar held four inches below the eye. And, moreover, though we know the half-dollar is a circle, that it is as high as it is broad, yet when seen on a level with the eye it seems but a straight line the full width of the half-dollar, but with no height at all; and, further, that when seen a little above or below the eye it has the full width of the half-dollar, but very little height.

Now, then, while not one of the geranium leaves is a perfect circle, while not one is flat, but all are more or less curved at the edges, while perhaps not one is perfectly horizontal—that is, parallel to the floor or to a table-top, as the rim of the cups were, and the rim and bottom of the flower-pot are—while, we say, none of these things is so, yet a knowledge of how the leaves would look if they did have all these characteristics will help you in drawing them. Yes; if the leaves were half-dollars growing out on the stem and horizontal, you would know that they should be very much shorter in height than in width; and that is the main characteristic of these leaves growing on the plant. If you are not careful to represent the leaves that way, shorter up and down than broad, your drawing will not

look like a growing plant, but like a plant pressed in a book. Take a spray from this plant and press it in a book, and then begin to draw it, and you will find all the leaves as long in height as in nature; you will then just have to make a map of them to represent them. Any leaf that in nature is as high as it is broad will be so drawn on your sheet of paper. You cannot give too much attention to this fact. It is in this that the difference lies between map drawing and drawing in perspective. The knowledge of this fact makes you understand that you must know something about perspective if you would draw any object that goes back or has parts below or above the eye. In short, the knowledge of perspective is used not only in drawing railroad-tracks and buildings, but in drawing almost everything.



NO. 2. PARTLY FINISHED DRAWING OF A GERANIUM PLANT SHOWING GENERAL EFFECT OF LIGHT AND SHADE.

While we advocate the student's first seeing objects in silhouette and then drawing them in outline, it must be understood that drawing is not limited to silhouetting and outlining. We frequently have to show the forms and objects with the help of light and shade, and there is no reason why young people should not attempt to shade as well as draw an outline. This study should give some suggestion of the manner of beginning a drawing.

With this in mind, attempt to draw a geranium, first mapping out the silhouette of the plant, and then endeavor to shade the leaves and make them look as much like geranium leaves as you can. Of course, if a leaf that might grow horizontal is exposed to the sun in a hothouse, has, however, in your room turned toward your window through which the sun comes, so that you see it almost as perpendicular as you see a leaf that has been pressed in a book, you must draw it as you see it; but you will find it of great help to bear in mind that the general character of the growth of leaves is not perpendicular, but slightly oblique (slanting) with a tendency to be horizontal. And unless you are careful to keep the height of the leaves shorter than the width, your leaves will not seem to grow properly.



## CORRESPONDENCE.

## OIL PAINTING.

F. J. BUFFALO.—To paint water in which the shadows of trees are reflected, it must first be observed whether the light comes through the branches, making bright touches of sunlight, or if the day is cloudy, when there will be no such sharp lights. All this naturally influences the water, which reflects impartially. Next, notice that the reflections are always more indistinct and grayer in tone than the objects or trees themselves. To paint the general tone of the water with trees use raw umber, Antwerp blue, burnt Siena, ivory black, and yellow ochre for the deepest shadows. The highest lights are made with cadmium, zinc green (light), white, vermilion, and black.

R. C.—It is well known that it is very difficult to remove the old varnish from a picture without injuring the delicate lines of the picture beneath. A process much in use in Europe of late consists in simply spreading a coating of copal balsam on the old painting, and then keeping it face downward over a dish of the same size filled with cold alcohol at an altitude of about three feet. The vapors of the liquid impart to the copal a degree of semi-fluidity, in which state it easily amalgamates with the varnish it covers. Thus the original brilliancy and transparency are regained without injuring the oil painting. After the picture has been hung up for two or three days, it looks as if it had been varnished afresh.

U. S. Y.—It is impossible to tell what time it requires for an oil painting to dry. Much depends on the medium used by the artist. If he used only oil (linseed oil), the colors will take longer to dry than if he used "siccative." Some colors too—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. The last named takes a long time.

J. T.—Paintings are varnished because the oil colors have a tendency to sink into the canvas and lose their brilliancy. Varnish revives them. Artists would not varnish their pictures if they could avoid it. In landscape, varnishing is particularly objectionable, as it frequently destroys all atmospheric effect, and some artists leave their skies unvarnished. Pictures should

not be varnished for at least some months after they are painted, that the pigment may become thoroughly set and hard.

## SKETCHING FROM NATURE.

N. O. P.—In sketching from nature, it is well to remember that water will reflect the colors above it modified with Cobalt. The white paper should be left untinted to represent the ripples on the surface, sharply cutting into the dark reflections, thereby giving them the effect of being in the water and not only on its surface. If a little neutral tint be introduced into all the colors with discretion, it will promote a delicate harmony and give a very pleasing result. Care, however, should be taken not to use too much, or it will cause the color to look dirty, which should always be guarded against. Above all things, the color should be kept liquid, as in the open air the water dries very rapidly, and if too dry color be used the work is sure to be lincy.

N. Y. T.—The simplest way for you to represent the distant roads, hills, trees, and so forth, so as to give the proper perspective, is by comparative measurement. Select some one space or object in the middle distance and compare all the others with this. Take, for instance, some prominent tree, and compare the height of this with the height of the hills; observe whether they are twice or three times the height of the tree; or, perchance, the tree may appear as high or even higher than the hills from your point of view. The objects in front of the tree will appear by comparison larger or smaller as the case may be. By strictly adhering to these measurements, the correct distances will be represented. Do not change your point of view, however, by advancing or receding while making these comparative measurements. In some cases the tree will occupy half the height of the whole canvas, while your distant hills, which may be miles high, will only take up half an inch in height.

## SUNDRY QUERIES ANSWERED.

P. E.—Drapery should always be made to indicate the form beneath it, and the folds, as far as possible, should be simplified. Separate and repeated studies of drapery on a lay figure are excellent practice. The folds once arranged remain in the same place, and

therefore give one the opportunity of studying at leisure certain laws that govern the forms of folds under given conditions. A long piece of white cashmere wound around the lay figure in sweeping lines will furnish an excellent lesson. If required to fall heavily or to cling, it is necessary that the drapery should be somewhat dampened.

W. J. B.—To make a durable ebony polish give the work three successive coats of the best Copal Varnish, allowing time between each coat for thorough drying. When dry rub down with No. 00 sandpaper. Now apply a fourth coat. When this is hard rub down with flour of pumice-stone, using a little water on a pad of cotton or felt. When quite smooth and free from scratches, polish with rotten-stone and water and rub dry with cheese-cloth. When a pretty good gloss has been gotten wash off with a cloth or chamois-skin dampened with alcohol. Now put on a flowing coat of Copal Varnish, and when this has become quite dry polish. Finish with chamois-skin dampened with alcohol, a little sweet-oil, and the heel of the hand. This is a hard and lasting finish.

R. F.—Use as large a brush as you can conveniently work with. If you do this you will not need to repeat the washes, for the simple reason that you can take up more color at one time. Keep two glasses of water at your side—one to wash the brush in, the other to wet the brush for the paint. All teachers will not so advise you. Many, especially those who work in landscape, seem rather to prefer to use a glass of water darkened with every color on the palette, and the palette itself in a muddy condition. This may do for those thoroughly conversant with the art, but for the young student it would be worse than perplexing—it would be ruinous. The clearer and more delicate the tints in flower-painting the better the result.

G. L. A.—A good fixatif for charcoal and crayon drawings is made by mixing shellac with alcohol; one's own judgment must be used in regard to the proportions, and by experimenting the proper amount of liquid to be used in the tube is determined. Too much shellac will dry in scales and peel off, while too little will fail to fix the charcoal. In applying, care should be taken not to approach the glass tube too near to the paper or canvas.



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C. C.—(1) There is a handbook on Miniature Painting published by Messrs. Winsor & Newton. You will find valuable suggestions therein. Avoid the use of gum water; use simply the old-fashioned cake colors and plain water. (2) There are cheap imitations of old tapestries which will serve to suggest backgrounds. We would advise you to avoid complicated colorings for backgrounds in miniatures until you can control a simple tone next the head and shoulders, melting away at the edges more or less. (3) Shut off the light to a little above the sitter's head. Use no model stand when you sit while painting. Place the sitter about eight feet from the window. The best light will fall at an angle of about 45° downward. If the light is violent soften it with tissue-paper and reflect light well into all shadows with manila paper or some color that enhances the coloring of the shadows.

F. M.—(1) The orthodox (?) old schools of water-color painting did not countenance the use of pastel in conjunction with the regular transparent water-color washes; the newer schools, it must be allowed, do accept the combination of these two mediums; when cleverly handled, some charming and original results may be produced. The young artist should here experiment for himself, running in the flat, transparent water-colors first upon the rough paper, allowing them to dry thoroughly, and at the very last putting in the touches of colored crayon. The underpainting of water-color must always be quite dry, and as nearly complete as possible before the pastel or crayon is added. (2) The water-color pictures or studies to which you refer in your letter are carried out in opaque color, used with a thick mixture of Chinese White. In following this method, the first painting is generally washed in with a simple undertone of transparent color, locating the lights and shadows as broadly as possible; the drawing of the principal features of the composition is also in the first stage clearly defined in flat washes. After this, a strong pointed brush is used, filled with opaque color the desired tint, and the texture, in finishing, is achieved by a series of carefully studied and cleverly handled strokes given with the point of the brush. The angle at which these curved lines cross each other constitutes the modelling of the subject.

It may be here remarked that this is but an old art revived, as some of the most valued drawings of the old masters to be seen in foreign collections are executed in this manner; colored chalks (or crayons) are cut to a point and worked over the rough texture of an ordinary heavy charcoal paper.

L. R.—There is a white ground for etching by a positive process, in which the line appears as soon as drawn in dark on light, instead of, as in ordinary etching, light on a dark, bituminous ground. Mr. Hamerton's process—the only one generally known—can be worked only in the bath—that is to say, it is of no use for sketching. Professor Hubert Herkomer has invented a more generally available process, which he has patented, but without intention of keeping it to himself, his object being to forestall any other who might be less generously disposed. It depends on the ground, which is first laid with an ordinary "Rembrandt," or other light-colored, transparent ground, which must remain unsmoked. Then take a stick of white "grease-paint," used by actors to paint their faces, and to be had at all stores where theatrical outfits are sold. This is to be dabbed on to the etching ground as equally as possible, but not too thickly. Fine, powdered zinc white is lastly to be rubbed into this soft upper ground with a rather thick camel's-hair brush. This clings to the surface of the grease-paint and makes a dead white ground, like drawing paper. Where the point removes this white ground, the copper beneath looks dark brown by contrast. The plate should be of about the temperature of the hand while the white ground is being prepared. Mr. Hamerton's method, we may add, is simply to lay a transparent ground on a silvered plate of copper, and put it in the nitric acid bath while drawing on it. The acid turns the silver black instantly on its being exposed by the point. But the inconvenience of working with the plate in the bath is a very serious drawback.

#### CHINA PAINTING.

L. M.—To transfer designs upon china, the most simple method is as follows: Take a sheet of thin paper and scribble upon it with a soft lead-pencil, until the whole surface of the paper is covered. Make the lines close together, so that no blank spaces are seen. Place this lead-covered sheet between the design to be copied and the surface of the china, and be careful not to move either while drawing. The design should, of course, be face upward. To transfer the design, take a finely pointed steel etching needle, though a steel hair-pin or fine knitting-needle will suffice. With this follow carefully all the outlines, and when the paper is removed a complete tracing of the design will be found on the china. Any small details or necessary corrections may be added with a finely pointed soft lead-pencil. It is, of course, necessary to secure and perfect these outlines with care. This

may be done by using a little sepia made into a thin wash, and applied with a small brush.

E. L.—(1) Flux is used to assist the glaze of such colors as are poor in glazing qualities when used in thin washes. Most colors will glaze if laid on very heavily. (2) The amount must be regulated according to the fusibility of the color; some of the iron reds will even rub off in thin tints without it or other similar help, and will bear one half; other colors require much less. The Yellows, Pearl Gray, Warm Gray, and Light Sky Blue are glazing colors, and may be used to take the place of flux in many cases. (3) Too much flux weakens the color. (4) The preparation named is sometimes used for relief effects, but a safe and reliable white enamel, that will bear repeated firings, is made with one fourth English enamel and three fourths German Aufsetzweiss. Some color it with the tube colors (before firing), but it is better to use the colored English enamels for the purpose, and in either case use with the colors the Aufsetzweiss alone. Turquoise Opaque, Rose, and Deep Yellow, with white, will make a great variety of tints. (5) Jewels are tiny bits of glass which come in half a dozen sizes, and colors of the principal precious stones are sold by the dozen. They are applied to the china and fired at glass heat only; otherwise they will melt. When this is not convenient, they are sometimes fastened on with a strong cement, the same as that used for mending china. This, of course, is done after the article is entirely finished. A setting of raised gold should be prepared for them. (6) The only oil kiln we have ever seen in actual operation is the Revelation China Kiln, of Detroit, Michigan (using kerosene oil), and it worked with entire satisfaction.

R. J. H. S.—(1) Prepare the brushes for painting by first moistening them in turpentine, then dipping them into the oil, afterward working them about on a clean palette until thoroughly pliable. Then wipe off the superfluous color on a rag, fill the brush with color, and begin the painting. We say *advisedly fill* the brush with color. There can be no greater mistake than just to take up a little color on the tip of the brush when starting work on the bare china. A sure result will be ragged and uneven strokes. Let the brush be as large as possible, considering the space to be covered. Cover the ground broadly, quickly, and firmly, avoid going over the same place more than once, and press firmly enough to feel that the color bites the china. (2) You will be able to save one firing by using the Filkins Burnish Gold, but be sure your color underneath is dry before applying it.

#### THE ART AMATEUR BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings, and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand. It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be obtained on all subjects pertaining to art. Artists' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors, and pastel. Old and new paintings and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices. Scale of charges: Price for criticism of single drawings, \$3.00; for each additional one in the same lot, \$1.00; price for criticism of single painting (either oil or water-colors), \$4.00; each additional painting in the same lot, \$1.00. N. B.—No more than six paintings are to be sent at one time. All risks must be assumed and all transportation charges must be paid by the senders. Drawings and unmounted paintings may be sent by mail, rolled on a cylinder. All fees must be paid in advance. More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing.



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In cases where samples of draperies or carpets are sent to persons at a distance, in connection with the color treatment of a room, it is understood that the samples will be matched as closely as possible. In some cases, perhaps, the same material may be found, but this must necessarily be infrequent. The same rule applies to samples of paper hangings.

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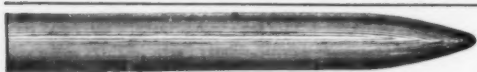
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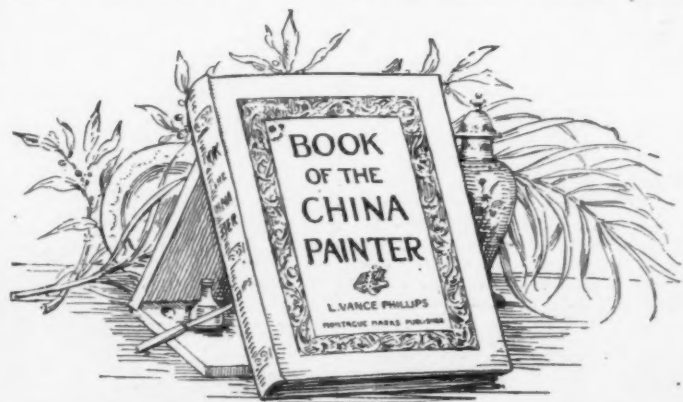
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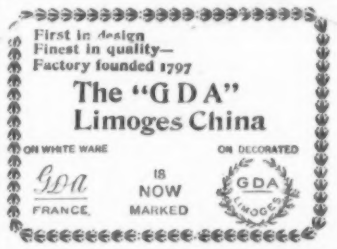
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# THE ART AMATEUR

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{ WITH 6 SUPPLEMENTARY PAGES,  
INCLUDING COLOR PLATE.



"CHRIST AT EMMAUS." FROM THE PAINTING BY REMBRANDT.

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## THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?  
 Don John.—Sir, they are spoken, and these things are true.  
 —Much Ado About Nothing.



THE death of Sir Edward Burne-Jones leaves only the veterans Holman Hunt and Watts to represent the two extremes of pre-Raphaelitism, the realistic and the imaginative extreme. Burne-Jones may be said to have belonged

to the latter, but it is only when we consider the pre-Raphaelite movement as part of the wider Romantic movement that he can be said to have belonged to it at all. Rossetti, the founder of the school, was a romanticist in temperament, but the silly idealism of his time drove him to the realistic study of detail, which with the less gifted of his followers became the distinguishing mark of their style, and is often supposed to be the main characteristic of pre-Raphaelitism as a whole. In Burne-Jones this tendency to the realistic representation of details is usually subordinated to decorative effect. He works out patiently the veins of a flower or a pebble, but at the same time composes the drapery of a figure with very little regard to the anatomy of the body which it is supposed to clothe. Rossetti, with all his dreaminess and mediævalism, could bring himself to attack a purely modern subject, such as that of his picture called "Found," and could spend weeks in painting and repainting from nature the calf in the butcher's cart, which is one of the accessories in that picture. It is almost certain that if Burne-Jones wanted a calf he would have taken one from some old wood-engraving, or at most would have had a stuffed calf-skin set up in his studio. Rossetti had a much deeper sense of the significance of fact. To Burne-Jones a conventional symbol was just as good, provided it expressed his thought. This indifference to form, excepting when it could be made expressive of an idea or a feeling, or be made part of a decorative harmony, resulted frequently in weak drawing. That is the danger of symbolism, of trying to express by conventional signs in painting those subtle personal emotions and beginnings of ideas which confront us so often in the art of to-day.

MANY of Burne-Jones's paintings are illustrations of the Arthurian romances, made popular by Tennyson, Morris, and Wagner. Of these are his "Vivian Beguiling Merlin," in which the effort at realism in the expression of the enchanter and in the minute painting of the hawthorn blossoms is most pronounced. Others deal with subjects taken from Homer or the Greek myths, such as "Perseus with the Gorgon's Head," and "Circe" poisoning the wine for her guests. Miss May Morris is said to have posed for the figure of the malevolent goddess in the latter picture. Burne-Jones seems least happy in his Christian themes, such as "The Annunciation," perhaps only because we are less tolerant of a painter's faults when he attempts such subjects. But many of his works are merely decorative, and these are the most popular. It is not difficult to come to like his channelled and festooned draperies, his gleaming armor and bristling foliage, and harmonies of dull, "aesthetic" colors when one is not troubled to inquire into the meaning supposed to be hidden in them. "The Golden Stair," a head of "Ruth," and the "Cupid and Psyche" have been illustrated in *The Art Amateur* for December, 1891. A full descriptive criticism of these and other works will be found in our London Letter.

TOLSTOI, in his long expected book on art, a review of which will be found on another page, attacks Burne-Jones, along with other modern artists, on the score of their romantic vagueness and incomprehensibility. It is true that pictures such as those of Burne-Jones appeal very little to the mass of mankind. They represent nothing that is familiar, they express no deep and strong feeling. To those who really care for them, their value is in the fact that they take us into an ideal world, remote from the actual. This is the essence of romanticism; and it is noticeable that not Tolstoi only, but Mr. Bernard Shaw, in England, and Dr. Waldstein, at Athens, have been denouncing romance and the cult of beauty with a fervor that reminds one of the old-time Puritan divines. They almost make it appear that we should regard the reading of Mr. Anthony Hope's stories or the enjoyment of a painting by Gustave Moreau as a sinful indulgence. But Tolstoi denounces, in the same breath, Monet and the impressionists, who are to realistic painting what Moreau and Puvis de Chavannes and Burne-Jones are to romanticism. The trouble appears to be that as these last are too poetic for common use, Monet and his following are too scientific. Tolstoi would have all artists appeal to the masses, and not to a specially cultured few.

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THE question how far an artist should follow his individual proclivities, at the risk of being misunderstood, is one which, in view of the growing interest in the artistic treatment of public buildings, is becoming very important. Should our decorators persist in painting pagan gods and goddesses, and personified virtues and the like, of which not one person in a thousand understands the significance? Frequently the painters themselves regard these subjects only as offering an opportunity for a display of the nude and of brilliantly colored draperies, and most of us have no objections to make when the painting is agreeable to the eyes. But would not the greater public be right in demanding subjects of an interest more than merely artistic? And why should not modern subjects be treated decoratively? There is no reason, in the nature of things, why even a modern portrait should not be made the centre of a decorative scheme. It is necessary only that the painter keep in mind the position which his picture will have to occupy, and its effect as part of an architectural whole, to be decorative, no matter what his subject. Classic draperies and the nude are more dignified, more expressive of action than our modern costumes; but should we on that account entirely ignore contemporary life and manners in our decorative art?

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THE suitability of a design by Mr. John La Farge for a memorial in stained glass of the late Edwin Booth has given rise to much discussion of first principles in the papers. Mr. La Farge has represented an ancient Roman looking at a mask, and it has been objected that the subject is not suitable to a church, and not particularly appropriate for its special purpose. It is admitted that the window is fine in color. The artist has issued a sort of circular explaining his intentions; but surely this should not be necessary. A monumental work like this should, above all things, explain itself. And what is unquestionably the case is that the window is out of keeping with the other stained glass in the church and with its architecture. The artist may say that the proper remedy would be to replace all the other glass with glass of his design, and to rebuild the church to suit the windows, but it should have been easier for him to accommodate his work to its circumstances.

THE subject of "The Supper at Emmaus" has, for some reason, been a favorite one with artists. In the present Salon both M. Dagnan-Bouveret and Mr. Gari Melchers have paintings in which they have treated it, and, each following the example of Rembrandt, has modernized the scene and the personages. Mr. Melchers is an American, of Dutch ancestry, we believe. His two incredulous disciples are common Dutch types, and the interior in which they are seated is that of a Dutch cottage. M. Dagnan-Bouveret, it is said, has painted the portraits of some members of his own family into the picture, and these are said to be by far the best part of it. Rembrandt and other masters have followed the same plan, but they did not subordinate the principal figure to the others, and the depth of feeling in Rembrandt makes amends for the commonness of his types. We are willing to believe in the sincerity of the modern painters who attempt religious subjects; but it often appears that they are chosen merely in order to surprise the spectator by the realistic, present-day treatment of a theme which we are accustomed to think of as belonging to a remote historical era. The coming Rembrandt exhibition, which will be opened at Amsterdam early in September, promises, by the way, to be of the greatest importance. Examples of the master's work are expected to be contributed by Queen Victoria, the Duke of Devonshire, the Duke of Westminster, the Grand Duke of Saxe-Weimar, Lord Derby, Earl Spencer, the Countess de Pourtalès, M. Ephrussi, M. Bonnat, and other noted collectors.

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A REMARKABLE loan collection of works of art was that which closed in Berlin on June 25th. It proved that the tastes of German collectors still run largely to the art of the Italian Renaissance. The Emperor sent from his private collection his splendid bust of Pope Sixtus V. and the two celebrated firedogs of Florentine bronze representing Hercules and Omphale, which have frequently been illustrated in works on Italian art. Dr. Bode, the biographer of Rembrandt, showed half a dozen Florentine and Venetian statuettes; Count F. von Pourtalès had statuettes of Meleager and Neptune by Sansovino. Among the drawings was one in silver point and white of a girl's head by Filippino Lippi, a study for one of the angels' heads in the altarpiece at the Uffizi Gallery in Florence. This belongs to Herr von Beckerath, as also drawings by Botticelli, Carlo Crivelli, and Fra Bartolomeo. There was a fine collection of the early fourteenth century majolica, in which Dr. Bode sees traces of Oriental influence in the design and in the turquoise-blue color of the ground; and among the paintings were many by early Italian masters. Old German art was also well represented. There were old silver from Nuremberg, old pewter dishes belonging to the Empress Friedrich, drawings by Dürer, paintings by Van Eyck, Lucas Cranach, Roger van der Weyden, and Quentin Matsys. But the notable point about the exhibition was the predominance of early Italian work.

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It seems that the flippant Mr. Zangwill builded better than he knew when he jocularly announced that the purpose of our war with Spain was merely to furnish one of our contemporaries a chance to begin a new series of illustrated war papers. Or did the joker know that the Century Company had actually made arrangements to have the operations in Cuba and in the Philippines exhaustively written up and illustrated? In any case, we hope that the "Century's" war pictures will be at once more truthful and more artistic than those that have been appearing in some other periodicals are.



## THE LONDON LETTER.

A CRITICAL ESTIMATE OF THE ART OF  
THE LATE SIR EDWARD BURNE-JONES.

MY last letter told of the extraordinary prices brought at Christie's for the pictures by Sir Edward Burne-Jones at the Joseph Ruston sale, "The Mirror of Venus," at 5450 guineas (about \$28,600), fetching, with the single exception noted, the highest price for the work of an artist during his lifetime.

Alas, it is his lifetime no longer! As the newspapers have doubtless told you, the gentle, kind old man has passed away in the moment, as it were, of his culminating triumph. Just before the sale at Christie's, there closed at Mr. Fred Hollyer's an exhibition of original drawings by Sir Edward, together with the former's photographic reproductions of nearly all of the artist's work. The readers of *The Art Amateur*, who have, from time to time, had set before them many of these reproductions—on a reduced scale—can imagine the impressiveness of the display. Sir Edward himself was delighted with it. He had long been ailing, and if he had then any premonition of his approaching end, it must almost have seemed to him that he was witnessing a memorial exhibition in his own honor. I suppose that an attempt will be made now to bring together as many as possible of his pictures, so as to give the public an opportunity to judge of his art as a painter; but I doubt that such an exhibition would afford many of his admirers as much pleasure as this artistically arranged collection of monochromes. How decorative, by the way, pencil studies can be made was well illustrated by judiciously framing them in stained wooden mouldings and mounting them on harmoniously colored mats. The London Philistine has no fancy for an artist's drawing (much less for a facsimile of it), no matter how beautiful; he does not think that he is getting anything valuable in "a mere study." In the United States this is not so. Indeed, Mr. Hollyer tells me that Americans even pay more for pirated copies than they need pay for his originals.

That the work of Burne-Jones is more generally liked in monochrome and photographically reduced than in the full color of the originals may be regarded as a fact. Nor is the reason far to seek. His color—at least in his later work—rich though it is, is conventional. It is that of the ornamentalist and decorator rather than the easel painter. Admirably suited to painted windows, such as those made from his designs, by his friend, William Morris, for Grace Church, in New York, or for tapestries like the famous ones Morris executed from his designs for Exeter College, Oxford, their "alma mater," it is strange, not to say positively unpleasant in such a work as "The Mermaid," his first and only contribution to the Royal Academy.

That Burne-Jones could paint an easel picture of great excellence will be denied by no one who has seen his "Mirror of Venus." For those who know this masterpiece only from black and white reproductions of it, let me quote the following sympathetic remarks by Theodore Child: "We see Venus and nine nymphs, blondes or brunettes, grouped around a pool, some standing, some kneeling, and looking at their reflected faces. The scene is laid in an imaginary landscape of hills and mossy lawns, beneath a pale blue luminous sky, the whole painted with the clearly defined and equal minuteness of Memling. Every cranny in the distant

hills is drawn. Every petal of the forget-me-nots that grow around the pool, every vein of the lily leaves that grow upon its surface, every sprig of the myrtle bush that Venus fingers as she stands erect in the azure splendor of her divine elegance, is depicted with the most scrupulous exactitude and the most inflexible respect for the minutiae of nature. Each figure is studied in the same patient way. The drapery, of azure, violet, red, purple, lilac, is painted with equal application. Nothing could be more unlike the pictures of the modern realists than the dreamy and highly imaginative rendering of poetic conceptions which seem to float in an atmosphere of beauty that fills the spectator with a sort of religious awe, and carries him from coarse materialism into a region of tenderly ecstatic reverie."

It is in the representation of his peculiar type of maidenhood, seen in this work and in "The Golden Staircase," that Burne-Jones is at his best. How lovingly he follows the graceful lines of the figure; how daintily each head is set upon the sloping shoulders; what poetry of movement; what decorative feeling in the half-floating, half-clinging draperies! Note with what care and sureness of touch each hand and foot is drawn, albeit they are all from the same mould. One who has seen the artist at work would say that he drew with the same facility that the ordinary man would write; or, as another critic has said, drawing was easy to him as conversation. But facile and sensitive as is his line, inventive and individual as are his types—or shall I say type?—can he be truly called a great draughtsman, in the sense that Michael Angelo or Raphael was a great draughtsman, or that Bouguereau is one?

It is difficult to compare him with either of the three. With Michael Angelo he had absolutely nothing in common. The terse, swinging, virile line of the great Florentine was the ideal one for strength, action, and gesture. At none of these did Burne-Jones excel. His draughtsmanship was elegant and accomplished, but it could no more have adequately suggested the dramatic action of some of the groups in "The Last Judgment" than could the masterly, sweeping draughtsmanship of Michael Angelo have rendered, with the other's charm, the languid grace of the nymphs of "The Golden Staircase." Burne-Jones's limitations as a draughtsman appear even more restricted when we compare him with Raphael, or with Bouguereau, who both give us not only virile men and graceful women, but children no less exquisitely drawn. The men of Burne-Jones are all but sexless, and his few attempts at children are far from satisfactory. In composition of light and shade and in the representation of accurate gesture he was also vastly inferior to either of the men with whom I have compared him.

Possessing, then, neither great imagination, special gift of color, nor even faultless draughtsmanship, by what shall the art of Burne-Jones be best remembered? By the poetic spirit of his work, his exquisitely refined and decorative line, subtly beautiful tracery, and that rare, indefinable quality that artists call style.

MONTAGUE MARKS.

A law has been passed in France, dealing with curio and old furniture merchants. The dealer is to keep an official register, signed by the commissaire of police or the mayor, containing "day by day, without blanks or erasures, the name, surname, character, and dwelling of those with whom said broker has contracted; also the nature, quality, and price of the merchandise; and said register must be forthcoming on demand." Penalties are prescribed for violation of this provision, the purpose of which is to prevent fraud in the exchange of those goods especially sought after by collectors.

## THE COLLECTOR.

MR. WERTHEIMER, the original of Mr. Sargent's much-discussed portrait in the present Royal Academy exhibition, has been giving to the world some of the wisdom which he has acquired as a collector. The amateur collector, he says, "is always hoping to pick up a priceless article for a mere song," and though "it is a very rare occurrence" that a real bargain is to be had, there are hosts of counterfeiters in Paris and in Hungary who make a good living by supplying those bargain-hunters with what they are in quest of. For Mr. Wertheimer intimates that they are often willing to be deceived. "There is but one safeguard," he says, "and that is to purchase only from reputable persons and those who can give a clear history of the works they are selling." It may be supposed that bargains can hardly be obtained on these terms; but, in fact, the greatest bargains have been obtained from reputable dealers, and at properly conducted auctions.

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BUYERS at the sale of the collection of the late Mr. Ernest Hart have probably obtained many treasures of ancient Japanese art at much less than their real value. Though the collection was well known, the fact that it was disposed of in July must have tended to keep down prices. There was not only a fine collection of color prints and illustrated books, but a collection of antique kake-monos, which, if the late owner's attributions hold good, must be said to be of the greatest importance. Of Kanaoka, the earliest important Buddhist painter who was a native of Japan, it is reckoned that only about fifteen examples have survived to our day. That which Mr. Hart ascribed to him is a painting of a many-armed Buddha seated on a red lotus flower. Kanaoka belonged to the ninth century. Other Buddhist paintings in the collection are attributed to artists of the twelfth and of the fifteenth century. These attributions must be taken with even more than the usual reserve, for our authorities are as yet too few, and too dependent on Japanese evidence, which is seldom of a scientific nature. But it is plain that the buyer who takes such risks as these may be will find his temerity rewarded if it should turn out that these are demonstrably genuine examples of the work of the most famous of Japanese painters. There should be less difficulty in determining the authenticity of the paintings attributed to Sesshu, Kano Tangu, and later painters, such as Korin and Hokusai. Still, even as regards these, there are peculiar difficulties, owing to the careful transmission of the style (and frequently of the name) of each great artist through his pupils, and to the fact that it has been customary for Japanese artists to use different signatures at different periods of their lives. Mr. Hart was one of those judicious collectors who have recognized the special importance of the surimono, or New Year's cards, in which all the resources of Japanese color-printing have been exhausted. The best of these are comparatively modern, and therefore cheap, but the day will come when they will bring high prices.

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MR. CHARLES HENRY HART's talk before the members of the Pennsylvania Academy of Fine Arts on "Portraits and How to Classify Them," published by Dodd, Mead & Co., should be in the hands of every collector of portraits. Mr. Hart bids the collector and cataloguer beware of the delusions so often entertained by owners. He holds to alphabetical sequence according to subjects, but there should be an appended list of painters similarly arranged. The lecture is full of practical hints on a most important subject.

## BARTOLOZZI AND HIS WORK.

BY S. T. WHITEFORD.



THE name of the engraver Francis (Francesco) Bartolozzi, after resting half a century in obscurity, has in recent years become almost as much a household word as it was during his lifetime. His popularity rests almost entirely on the pleasing prints, sometimes in colors, but more often in red or brown ink, from his plates, engraved in the style known as stipple, a method he did not introduce, but brought to the highest perfection. His work as a line-engraver was of such excellence as should ensure a more reasonable and lasting reputation, yet his best prints in line are little esteemed, save by judicious lovers of the art of engraving in all its forms. A few years ago the taste for stipple prints by Bartolozzi became a mania in England. Pounds were paid for what might but a little earlier have been bought for pence. If they may not be regarded as other than trivialities, it may yet be conceded that these prints have a certain fascination, a cachet of a strange period, when amid wars, tumults, and the sternest realities of life affectation and foolish sentimentality colored literature, art, and the manners of society. They have, moreover, a decorative effect in rooms furnished with the incongruous and often uncomfortable old-time properties, conveniently classed as bric-à-brac.

The process of stipple engraving consists in indenting the metal plate with graduated dots sometimes combined with light strokes or scratches. It originated in an endeavor to imitate chalk drawings, and was practised with success by several engravers before its adoption by Bartolozzi. It appears to have been introduced into England by the able and unhappy engraver William Wynne Ryland, whose misuse of his talent in forgery of bills of the East India Company brought him to the gallows. Ryland acquired the art in France from De Marteau, a native of Liège. It may be safely asserted that in technical skill Bartolozzi was rivalled by many contemporaries, some of whom were his pupils, but his name has become identified with the stipple method, because he imparted to his prints more unvarying prettiness than was attained by others, and consequently became the favorite of publishers and print-sellers. It is, moreover, certain that of the stippled prints which have the ægis of his name a great proportion was brought almost to completeness by his

assistants, and received from him only a few finishing touches.

The life of Bartolozzi was uneventful, and, beyond a few scattered anecdotes, all that is known of his career was embodied in a memoir by Mr. W. Carey, which appeared, with a panegyric on his works, in Vol. XIII. of Ackerman's Repository. These scanty materials and an extensive but confused and imperfect catalogue of his engravings were expanded by Mr. Andrew Tuer into two imposing quarto volumes, published in 1881, and later re-formed into one large octavo volume. The catalogue is useful, but re-

tista Cipriani. Bartolozzi acquired great freedom in drawing, and some knowledge of painting in oils and water-colors. In his nineteenth year he was articled for six years to Joseph Wagner, an engraver and print-seller established in Venice. Having carried on by occasional practice his familiarity with the graver, he made rapid progress under Wagner, but was injuriously influenced by his master's style, which was thin and scratchy, and by the degraded art of the painters whose works he was employed to reproduce in engravings. At the close of his engagement with Wagner he definitely

adopted engraving as his profession, and, having married Lucia Ferro, a young Venetian lady of good family, he removed for a time to Rome, where he made many engravings, but still chiefly of religious subjects by inferior artists, probably because the all-pervading influence of the Church ensured for such prints a far more extensive sale than could have been obtained for any other class. Having returned to Venice, Bartolozzi greatly increased his reputation by his brilliant etchings (strengthened by free use of the graver) after the drawings of Guercino. This work was largely extended after his arrival in England, which occurred in 1764, as the result of an engagement to engrave for Dalton, librarian to George III., at a salary of £300 per annum. In 1769 Bartolozzi became a member of the newly founded Royal Academy of Arts. As the rules excluded engravers from the chartered body, he must have been elected as a painter or designer. No oil painting by Bartolozzi is known to exist, but a good line-engraving from a picture by him, "Nathan Reproving David," shows that in the higher field of art he completely failed. His conception of this fine subject is no whit above those Dutch travesties of sacred art which Hogarth so justly caricatured. He succeeded better with fanciful designs, uniting youthful figures, cupids, flowers, and ornaments. Many of these were engraved by him-

self and others, and of his original drawings, chiefly in black or red chalk, many still exist.

The offer of knighthood, a pension of £170 a year for life, and other advantages induced Bartolozzi to leave England and take up his residence in Lisbon. He there continued to design, engrave, and instruct pupils for more than twelve years. His last completed work was the Sacred Form, after Coetho, which bears the subscription: "F. Bartolozzi engraved (this) at the age of eighty-seven years, in Lisbon, in 1814." M. Defer, in his catalogue of the collection of



LADY BARKLEY. ENGRAVED BY BARTOLOZZI FROM THE DRAWING BY HANS HOLBEIN.  
IN THE COLLECTION OF HER MAJESTY QUEEN VICTORIA AT WINDSOR CASTLE.

calls the theatrical device by which the same persons, quitting the stage on one side and re-entering on the other, are made to represent an army or a great procession.

The chief facts concerning Bartolozzi may be rapidly told. Born September 25th, 1727, in Florence, he made some progress with the graver as early as his tenth year, under the guidance of his father, Gaetano, a goldsmith and worker in filigree. In his fifteenth year he became a pupil of Ignatius Hugford, an English painter resident in Florence, and contracted a lasting friendship with his fellow-student, Giovanni Bap-



M. Debois (Paris 1843), says that the last plate he was engaged on was that from the St. Jerome, of Correggio, left unfinished, and completed for the Musée Royal by Henri Müller. In his eighty-eighth year, on March 7th, 1815, Bartolozzi died peacefully, after a brief illness, and was buried in the Church of St. Isabel, in Lisbon. The plain marble tablet erected to his memory unfortunately disappeared when the church was repaired some time between 1876 and 1880. There is no evidence that Bartolozzi ever saw his wife again after leaving her when he went to England in 1769. He had one son, Gaetano, born in Rome, who followed him to England, and became a skilful engraver in stipple and a dealer in prints. Gaetano had two daughters of remarkable beauty, the elder of whom became, at the age of fifteen, wife of the younger Vestris, son of the Diva de la Danse, as he termed himself. Madame Vestris was afterward married to Charles Mathews, the humorous actor, who almost rivalled in popularity his father, who bore the same name and is distinguished as "the elder."

Familiarity with the works of Bartolozzi does not, in the writer's opinion, confirm the claim so commonly made during his life, and again at the present day, that he must take rank as a great engraver. His lines are not sufficiently interpretative, being deficient in force, variety, and purpose. In the more easy but less accurately expressive stipple method he accomplished all that was possible. He is often extolled for superiority to other engravers in power of drawing, but better results might have ensued had he possessed less of what is with reason termed "fatal facility." The force of his idiosyncrasy very often betrayed him into deliberate alterations, and always in some degree overpowered whatever individuality of style existed in the works it was his task to reproduce. It is said that he drew much from the best antique sculpture, but he never imparted to his figures the perfect union of grace and severity which distinguish those matchless forms. His early works in line display freedom and spirit, with a uniform poorness of line, deficiency of contrast, and a tendency to rottenness in close cross-hatchings. While with Wagner, he etched or engraved a great number of plates, some of immense size. A remarkable sameness belongs to these early works, none being conspicuously good or bad. M. Defer observes that Bartolozzi's reputation was gained by his engravings executed after his arrival in England. A marked improvement in style then became very soon manifest, and may fairly be in part attributed to the influence of Strange and other contemporary English line-engravers. Strange is

reported to have said that Bartolozzi was only fit to engrave "benefit tickets." Had he said "only small plates," he would scarcely have been unjust. The engraving in line which he made from Cipriani's design for the Academy Diploma is, perhaps, his most perfectly successful performance, its moderate dimensions favoring the sustained exercise of his best powers. Many of his tickets are admirable, and his small portraits and book illustrations are also excellent; but to say that they are of such exceptional merit as to place him in lofty pre-eminence would be an injustice to the numerous band of very able engravers of small plates whose works are less known.

ed soldier who lay near him, was engraved after the painter's death by Bartolozzi. As he considered the foreground rather bald, the engraver introduced a copious stream of water running at the feet of Sir Philip's horse. This addition, improving the design at the expense of the story, appeared in the proof impressions, but was afterward effaced from the plate.

Mr. Tuer fully establishes what Dibdin first pointed out, that, in reproducing the Holbein portraits, Bartolozzi made not only changes, but considerable additions, and it is certain that he was chosen to engrave them because he would impart such graces to the heads as would be more acceptable to uncultivated tastes than the rugged truthfulness of the great painter. His renderings of the Marlborough gems are also unsatisfactory. They give not the actual gems, but his own impressions of the subjects. Bartolozzi preserved no distinction of style, and substituted effeminate grace for dignified beauty. It is impossible to believe that he was animated by the noble enthusiasm without which the highest excellence in any field of energy is unattainable. Had he executed but one third of the engravings to which he affixed his name, he would have done what was impossible without indifference to a high ideal. He accepted, if not willingly, at least without remonstrance, tasks which a lofty artistic nature would have refused at any cost. He accustomed himself to a rate of expenditure which necessitated rapid and incessant production, and his talents were consequently employed for the most trivial uses, which frittered away his time and energies. He left nothing worthy of comparison with the masterpieces of Sir Robert Strange, Woollett, Raphael Morghen, and Longhi, not to speak of many others whom he scarcely rivalled, but whose pre-eminence is less absolute.



THE LADY MARY (AFTERWARD QUEEN), DAUGHTER OF HENRY VIII. ENGRAVED BY BARTOLOZZI FROM THE DRAWING BY HANS HOLBEIN.  
IN THE COLLECTION OF HER MAJESTY QUEEN VICTORIA AT WINDSOR CASTLE.

Popularity seems to have confirmed Bartolozzi in his singular view of the rights or duties of an engraver and conviction of the superiority of his own artistic gifts. A design by Loutherboung for a plate in Bell's Shakespeare showed the two merry wives of Windsor assisting Falstaff to conceal himself in the buck-basket. Bartolozzi omitted one of the figures, thereby so vexing Loutherboung that he refused to make any more designs for the engraver who had treated him with so little respect. A drawing by Mortimer, showing the wounded Sir Philip Sidney refusing the water offered to him, and ordering that it should be given to a wound-

is to be held at Brussels in September. Artists and amateurs of all countries are invited to take part or to send papers. All information may be obtained from the Secretary-General of the International Congress, Hotel Ravenstein, Brussels, Belgium. The city of Brussels and the society known as the *CŒuvre Nationale* of Belgium have, we may add, done much to promote the artistic improvement of street signs, lamp-posts, drinking fountains, and the like, that so much affect the general public, and are commonly neglected, as though they must of necessity be ugly and offensive.

An international congress for the consideration of legislative, social, and technical questions relative to "public art"

## FIGURE PAINTING.

SUGGESTIONS FOR COPYING "THE FLEMISH LACE-MAKER" IN OIL AND WATER-COLORS.



**M**R. REDMOND'S charming study of a young Flemish lace-maker, seated in front of her cottage under the shade of an umbrella like those which artists use in sketching—it may have been a present from the artist—is in water-colors, but it may be made the basis of a study in oils. The two arts are not so very dissimilar when gouache is added to water-colors, and glazes to impasto in oils. Usually it is best for the student of water-colors to keep to simple, transparent washes, and for the student of oil painting to restrict himself to thick pigment—impasto; but, even so, the preparatory work for an oil painting is laid in with transparent colors, very like water-color washes. We will first, then, describe the treatment of the masses in transparent colors, which will answer, whether one paints in water-colors or in oils; then the manner of finishing in transparent colors (water-colors), and, lastly, the manner of completing the work in opaque colors (oil colors or gouache). The palette given here is the simplest with which a good result can be obtained: Aureolin, Yellow Ochre, Rose Madder, Vermilion, Cobalt, Viridian, Vandyke Brown.

For gouache add Chinese White and for oil painting Silver White.

All the principal objects in the composition must be outlined neatly and carefully, using a very slight shading with the pencil or charcoal to distinguish the masses of shadow from the light. The smaller shadows, of the foliage on the wall and of the stakes of the garden fence on the brick walk, need not be indicated in this sketch, as they should be put in free hand at the end. In the foliage of the oleander in the background and of the hydrangea under it in the foreground, only the masses of deep shadow need be indicated, though it will do no harm to add a few spots of shade to show the position of the darkest separate leaves. The young girl is nearly all in shadow, but the lights on the lower edge of her dress and on her shoe should be reserved, and a little stronger shading should be used for the darkest tones under her lap-board, at the bottom of her dress, in the chair, at the top of the door, and on the wall at the back.

This pencil or charcoal sketch finished, and, if charcoal, fixed, the whole may be covered down with a thin wash of Aureolin, with a little blue and very little Rose Madder, to match the tone of the white doorpost behind the girl's neck. When this is dry,

cover down all the shadows with a stronger tint of the same; and after that again go over the shadows, excepting the flesh, with a pretty strong tint of the same colors in different proportions, to match the light bluish-gray shadow color which you will find throughout the study. This should be carried over all the oleander foliage and the bluish leaves in the garden-bed to the right. Another, more purplish shadow color, with more of Rose Madder in it, will be found on the brick wall, the house, on the girl's apron, and the ground. The shadows will by this time be so well defined that one may put in some of the warmer colors. A tint of Vermilion, Yellow Ochre, and a very little blue may be carried over the brick walk,

apron. The tint of her hair is composed of Yellow Ochre, Vandyke Brown, and a little Cobalt. The final accents in the shadows will be put in with Cobalt and Vandyke Brown in varying proportions. In the dark foliage at the top of the wall at the back and in other spots, a little Rose Madder will have to be added. The greenish tone at the very top is Viridian and Cobalt. The deep yellows in the bed to the right are Yellow Ochre, a little Rose Madder, and a little Cobalt. The girl's cap and her flesh must be separately finished with several light washes of tints already indicated. The scarlet flowers in the background are put in with dabs of pure Vermilion.

If gouache is to be used, begin by adding a little white to the colors in the light, and especially in the foreground, and proceed to the half lights and reflections.

In oil colors the whole should be painted over solidly with the colors already used, adding more or less white as required. When thoroughly dry, the shadows may be finished with transparent glazes. The points about which one should be most careful are to keep the shadows well distinguished from the lights throughout the work; to note the distinction of the brick-work from the flowers in texture and tone, and to note the colors of the reflected lights, greenish in the umbrella from the sunlit foliage, and reddish in the girl's apron from the brick walk. Every color used in the whole composition, except the green, is used in the central figure, and the brownish tones of her hair and of the lap-board are not repeated elsewhere. This aids to keep the interest fixed on the figure, although the brightest tints are in the flowers to the left.

ROBERT JARVIS.



QUEEN ANNE BOLEYN. ENGRAVED BY BARTOLOZZI FROM THE DRAWING BY HANS HOLBEIN.

IN THE COLLECTION OF HER MAJESTY QUEEN VICTORIA AT WINDSOR CASTLE.

the girl's bodice, and her face and arms, and the brick wall, house, and window. The hydrangea flowers will be put in with tints of Rose Madder, Cobalt, and Aureolin, and the oleander blossoms with pale tints of Rose Madder only.

The shadows will now require to be strengthened, and Vandyke Brown and Viridian will have to be brought into play for that purpose, but should not be used in their full strength until the greenish tones in the light are added with Viridian and Yellow Ochre, and the umbrella is worked up with these and the first and second shadow tints—that is to say, the bluish, not the purplish grays. The ground tint of the umbrella pole is like that of the girl's blue

markable Mexican painter, Chassériau, and, like him, had remained aloof from all movements, until, toward the end of his career, he found himself a leader, without at all desiring the post. His refined drawing, intense color, and love of jewels, flowers, and strange, rocky landscapes made him appear more like a painter of the early Renaissance than of modern times. In reality he had little in common with the Symbolists, but represented in France much the same tendencies that showed themselves in England in Rossetti and Burne-Jones. The subjects of some of his most important paintings are "Galatea" in her grotto, "The Head of Orpheus," "Salomé," and "Œdipus and the Sphinx."



## OPEN-AIR PAINTING.

## III.

**T**O a person not much accustomed to the use of color, a landscape seen in sunlight will present greater attraction than the same subject seen under a gray sky. The eye is attracted by the sharp contrast of brilliant light and deep shadow, compared with which a gray day effect would to the untutored eye be monotonous and tame. The novice not unfrequently thinks that, owing to the strongly marked masses of sunlight and shadow, an effect of sunlight will not be so very difficult to paint. Some of the difficulties he knows nothing of, and those which he does know and would be expected to remember slip from his mind until, after working a short time, he notices that the shadows are constantly shifting, making it necessary, in order to gain the desired effect, to work with great rapidity.

Before touching paint to the canvas the subject should be studied, the values compared, and the colors decided upon; in fact, the sketch should be painted mentally, so that it will become, in so far as possible, one's very own. When a person has become accustomed to this practice, he will be less troubled by the shadows moving and changing form. But if he starts to paint without first getting a good general idea of the subject, the fleeting shadows, together with the change of light, will soon render him helpless; or, again, the change may even not be noted, and, in consequence, a serious blunder will be made. There being such a decided division between sunlight and shadow, it will be as well here to consider each by itself (though when it comes to actual painting this cannot be done, as each depends upon the other for existence). As there is a great difference of opinion concerning the shadow, perhaps that had better be first considered.

The shadows on a sunny day are cool. They generally suggest to one a violet or gray, but not blue. Ah no! When compared with the sky (which is always blue on a sunny day), it will be found that the shadows are something quite other than blue. However, owing to the effect of the sky upon the landscape, the upper surfaces will be the coolest, while on the under planes will be found warm reflections, thrown back from the sunlit surfaces beneath. These warm reflections are of great importance, and should be studied with much care. A shadow without warm reflections will never suggest sunlight, while, when proper attention has been paid to the reflections, the shadow alone will tell that the sunlight is near by. Care must be taken that reflections do not disturb the

shadow; owing to the warmth of color they may appear at a glance lighter than they are; the real difference is more a matter of warm and cold color than of light and dark. If this be remembered, the shadow will not be broken up by the reflections.

Having considered the shadow, the sunlit masses must have their share of attention. Looking over a landscape upon which the sunshine plays, one is impressed with light and warmth; of how little account everything else seems as compared with these two qualities. These, then, are the qualities for which one must work. Sunlight is always warm in color, and lends warmth to each object on which it rests. Besides being warm, the sunlit masses are simple, and must

in reality not so dark as one is at the first glance led to believe. They appear dark for two reasons: First, because they are cool in color, and, second, owing to the fact that they come directly against the bright sunlight. When shadows are being painted this should be remembered, for if the edges be well studied, and painted against the sunlight, instead of running out and fading off into it in an uncertain, indefinite way, it will no longer be considered necessary to paint the shadows dark in order to create sunlight.

Another thing to be remembered is that the degree of warmth in the color of sunlit parts will depend upon the relative position of the sun to those parts. Looking at a landscape with the sun behind you, the sunny portions will appear much grayer and cooler than when the sun falls on the landscape from one side. This will be very quickly noticed if, after looking directly away from the sun, you turn until facing it; you will see that the grass and foliage and whatever is translucent is much grayer when the sunlight falls directly upon it than when it falls obliquely; for the sunlight coming from the side will shine through at least some of the grass, giving it a yellow tone, while when one looks directly away from the sun he notices the effect of the cold sky, which throws light upon and gives more or less of its color to the upper planes. This sky reflection is very noticeable on the upper planes of glossy leaves, where it sometimes appears almost white. Who that has seen a poplar-tree has not remarked the glistening lights, and perhaps wondered in passing what occasioned them? Sky reflection and nothing else. It is a good thing for the student to try to account for the effects he notices, because in so doing he will understand exactly what it is he is trying to paint.

M. M. SPROULL.



LADY RICH. ENGRAVED BY BARTOLOZZI FROM THE DRAWING BY HANS HOLBEIN.

IN THE COLLECTION OF HER MAJESTY QUEEN VICTORIA AT WINDSOR CASTLE.

be painted so if one would have his canvas appear sunny, for detail is not seen in sunlight, and when insisted upon, as it sometimes is, will spoil the sketch by taking from it all effect of sunlight. The reason of this is that breaking the sunlight with detail causes the shadow masses to lose their force, so that the light and shadow do not stand opposed to each other as they should. Whatever detail is noticeable will be found in the shadow, and here it must be studied and painted in order to explain the sunlight. Care should be taken here, again, not to exaggerate the detail in shadow; it must form a part of the shadow, and not stand out from it. There is a great temptation to exaggerate the shadows, hoping thereby to obtain an effect of sunlight. The shadows are

market. Bitumen is probably the worst pigment that artists ever knowingly made use of. It changes in light, melts with slight heat, cracks and scales off, runs and discolors everything near it. The "Vibert" brown will take the place of bitumen. It is composed of carbon and oxide of iron fixed on a base of alumina. With this, the Mars Brown and brown ochres, the painter is sufficiently well supplied. Asphaltum is treacherous at best, and should be rejected from your palette altogether. It is least likely to crack when mixed with an unctuous vehicle; but even then it is not at all safe. It is a solution of asphalt in turpentine that is commonly called "asphaltum," and the mixture with drying oils "bitumen."

THERE are plenty of good browns, but also plenty of bad ones to be found in the

## PAINTING OF ANIMALS: THE CAMEL.



THE young student of animal painting in this country will rarely find occasion to paint or sketch the camel, but zoological gardens and the omnipresent circus will afford opportunities which should not be neglected, for the camel makes up in character what he lacks in beauty. It will have to be a very badly drawn camel, indeed, which is mistaken for any other animal. It will repay one to study carefully his bizarre proportions. Give a plucked bird two forelegs instead of wings, and you will have, perhaps, as near an approach to the camel as can be imagined, for the dromedary is only a species of camel. Nevertheless, a few points of outer likeness with other ruminants, particularly the sheep and the lama of Peru, will be found on an attentive comparison of their forms. It is hardly necessary to point to the long and scraggy neck, the protruding lips, the shaggy coat of something between hair and wool, the long legs, the big and clumsy joints, the short ears as distinguishing the camel. His color is a dusty yellow, like that of the desert. But this yellow makes an excellent contrast, not too violent, with the deep blue sky of his native countries; and the hazy distance serves to harmonize further these opposing notes. His trappings are often very varied and rich in color. The pommels of the saddle are usually ornamented with pierced or engraved brass or copper, the saddle-bags are often of the finest rugs woven specially for this purpose, and even the ropes of his bridle and those that tie on his pack are brown with tar or grease, or red with ochre. Add a few tassels and ornaments of brighter colors, and no one can wish for a more picturesque subject.

Let us suppose that the painter has the good fortune to find his model appropriately placed, with a bare, sandy foreground and a deep blue sky for background, the following will be a useful list of colors: White, Yellow Ochre, Ochre du Rue, Burnt Siena, Vandyke Brown, Cobalt Blue, Ultramarine, Indian Red, Venetian Red, Brown Madder,

Veronese Green, Black. For the purples and grays of the distance a little Rose Madder or Vermilion may be requisite. The first half dozen colors will be those mainly required in painting the animal itself and the ground; the others will be useful—the blues, green, and rose madder in the sky and the distance, and the deeper reds in the trappings of the camel.

The drawings show plainly how the figure of the animals should be outlined and laid in. Use for the latter purpose a mixture of Burnt Siena and Brown Madder or Vandyke Brown, going over the outlines with a fine brush and putting in all the shadows, scumbling in the lighter parts—except the cast shadow on the ground, which, as it reflects the color of the sky more or less, had better be mixed of Brown Madder and Cobalt. But a little of this tone will be useful in the shadows on the shoulder of the standing animal, which also are so situated as to reflect the color of the sky, and a few dabs of the other shadow color may be put into the ground shadow to suggest local tones not affected by the light. For the general color of the ground it is probable that Yellow Ochre, Vandyke Brown, and White will answer, with, in the distance, a little Rose Madder and Cobalt. The painting of the trappings will depend on their local color, in which dull reds, brownish yellows, and grayish greens and blues are likely to predominate. In painting the sky, it will be well to have recourse to the impressionist plan of painting with small touches of pure color, using for the upper sky Cobalt, Ultramarine, and a little Veronese Green, and for the lower Ultramarine, Yellow Ochre, and Rose Madder. But one must be careful to place those spots of color so as to secure at a little distance an even gradation. If the artist has practised pen-and-ink work, he will know that the effect of an evenly graded gray may be obtained with pure black ink, letting the white ground show through, and in a similar manner the effect of a mixed and graded tint may be got by dotting on the pure pigments, paying strict attention to the proportion of each that is used in a given space. The object of this way of painting is to keep the colors of full strength and purity, for, when mixed, they always lose, and to convey a feeling of the vibration of light, which is particularly marked in hot countries.

It is interesting to read on this subject a letter written from Algiers by the artist Guillaumet.

"Evening approaches. The sun has entered on the second half of his course. The shadows have faced about. The air is in movement and begins anew to vibrate (after the stillness of noon). A fresh breeze raises the dust and shakes the big, dry thistles. Under the oblique rays, whatever was too lively or too bright is toned down; objects in slight relief stand out from the uniform tint of the background; details infinitely delicate appear, and ravines, gorges, forests, and rocky masses come forward; each minute brings out new and varied effects."

It is quite a lesson in the painting of sky and backgrounds, on which, we need hardly insist, much of the effect of the principal subject, however well painted that may be, depends. Belly, the artist to whom we owe our designs, we may add, was a pupil of the great animal painter, Troyon, and the son of an artillery officer. The East was much in favor at the time, and, like Guillaumet, Fromentin, and so many other French painters, he was attracted thither; but that did not prevent him on his return from painting French subjects. Still his best pictures deal with Egyptian themes. "Pilgrims on the Way to Mecca" is in the Luxembourg. Other celebrated pictures by him are "Sycamores at Gizeh" and "Fellah Women."

THE most notable event in the life of the late Miss Blanche Sully, of Philadelphia, was when she sat to her father arrayed in Queen Victoria's royal robes. Sully painted his portrait of the Queen in 1837. Usually, in order to save the sitter's time and temper, the costume is put upon a lay figure, while the painter is engaged upon it and not upon the features; but Miss Sully could not resist the temptation to pose as a queen in the actual trappings of royalty. The Queen rewarded Miss Sully with a medal.

MME. MEISSONIER has bequeathed to the French Government her magnificent collection of her husband's paintings. The dramatic "Siege of Paris," for which she had refused an offer of \$160,000, goes to the Louvre. The cities of Lyons and Grenoble are to receive many of the works.

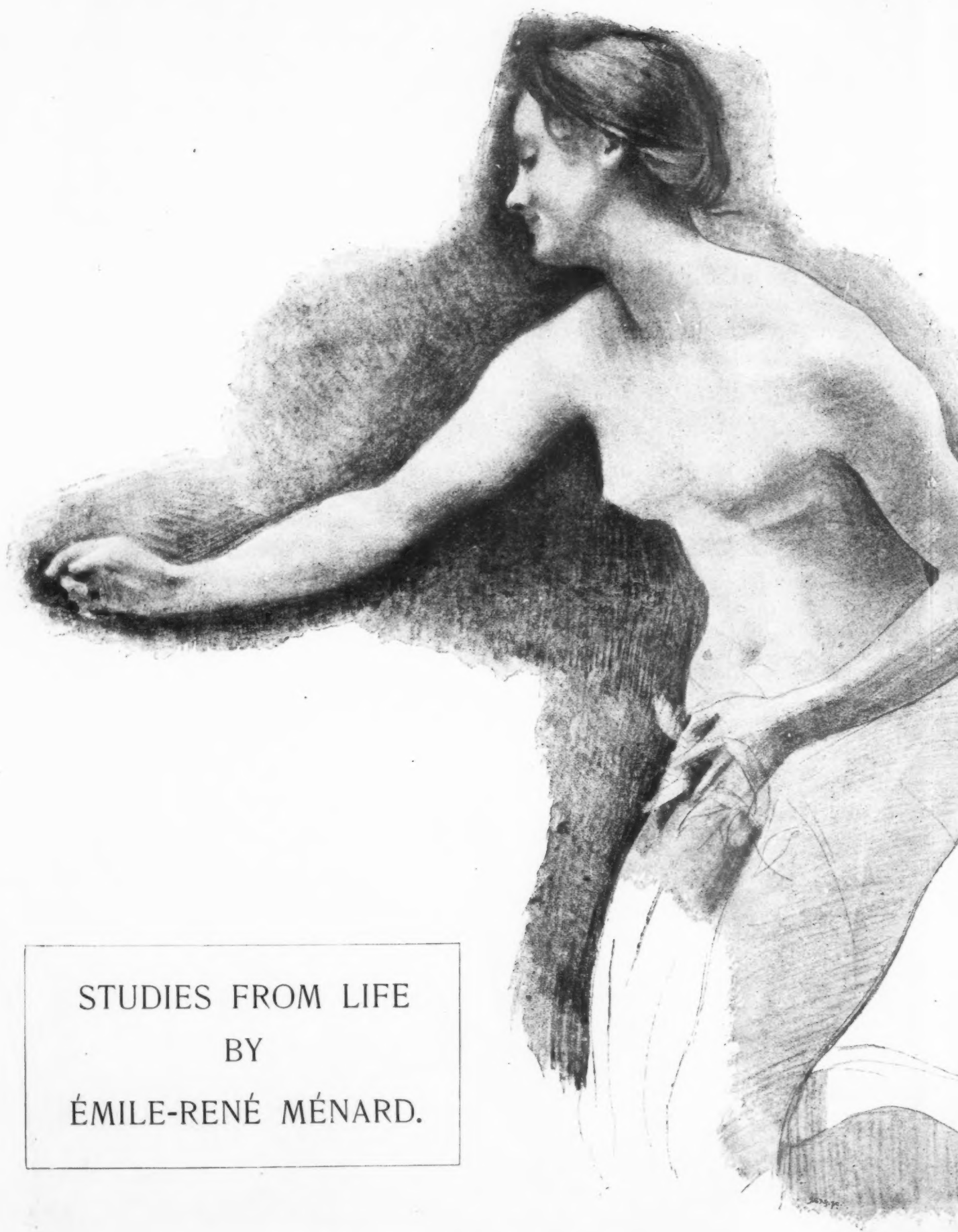


A CAMEL RESTING. FROM THE CRAYON DRAWING BY LEON BELLY.





FRAGMENT OF A CARTOON BY PUVIS DE CHAVANNES.



STUDIES FROM LIFE  
BY  
ÉMILE-RENÉ MÉNARD.





## CITY GARDENS.



VERY few of the gardens attached to our city houses have had a fair share of the attention given to the improvement of the latter. On the contrary, as the house has been extended and made more comfortable and attractive, the garden has been restricted and neglected. In most cases it has been taken for granted that nothing could be done with it but convert the narrow remnant saved from bricks and mortar into a "back yard," sacred to the laundry-woman, the cats, and a few straggling creepers, and shut out from the living-rooms by stained glass not always artistic. Nevertheless, those who know anything of the gardens attached to the old and unimproved mansions of New York and Boston and Philadelphia must feel that a great opportunity has been sacrificed; for these show that a numerous flora can be grown successfully and with very little trouble in the heart of our cities. Those who do not know will find in the essays of Mr. Skinner and of the late C. H. Gibson what a remarkable variety of plants will grow almost or quite without cultivation in the soil of our city gardens.

But the matter should not be left to nature unaided. The narrowed space calls for artistic treatment. The problem is how to make the most of our small plot of ground. We have, just as in the largest gardens, two sorts of models between which we can choose: we can have a formal garden of the Italian style, or a naturalistic garden in what was known in the last century as the English style, because the English were the first to introduce it on a large scale in Europe. But they followed the Chinese, who are the real inventors of landscape gar-

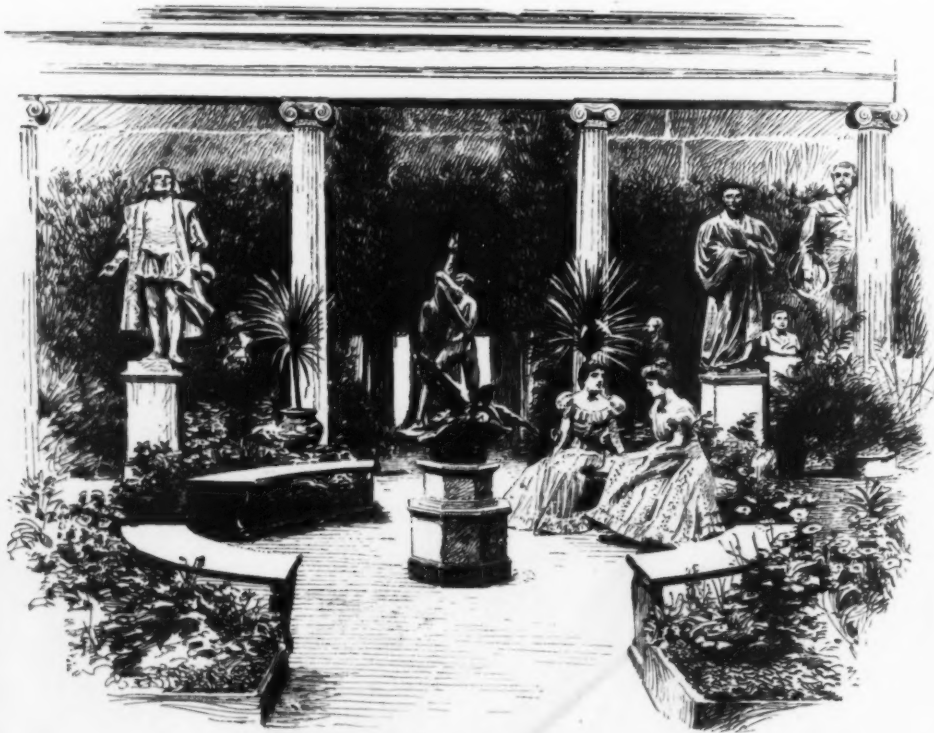
go to the Japanese, many other things, what their neighbors have taught them.

The Japanese miniature garden is not to be looked upon as nature put under restraint. From that point of view it would appear a toy of questionable taste. It is an artistic representation of some particular natural scene idealized. The garden may represent a natural dingle shut in by rocks, or a flat, sandy river-bed with a distant mountain range, or a forest of cryptomerias, or a bamboo thicket. But everything is on a reduced scale. The trees are carefully dwarfed, the cliffs are water-worn boulders, flowers are seldom introduced except in the foreground, and a miniature temple or a rustic bridge over a miniature ravine leads the eye to the wholly factitious distance. The dwarfing of trees for these living landscape pictures has been practised in Japan for many centuries. The cedar, spruce, maple, and camellia are the kinds which appear to give the best results; and the trainer's

who in this, as in so given these trees in his pictures. We have recently had an exhibition of such dwarfed



AT THE NATIONAL SCULPTURE SOCIETY'S EXHIBITION.



AT THE NATIONAL SCULPTURE SOCIETY'S EXHIBITION.

dening; and if we look for models of a naturalistic garden on a small scale, we must

aim, in most cases, is to reproduce the ideal shapes which some noted artist has

trees in New York, but it presented little interest, because they were not arranged, as they should have been, to form a landscape.

Lacking the taste and care of the Japanese gardener, to whom every plant is an individual to be educated to an ideal form, it is doubtful how far we can follow the hint which their practice affords us. It will be easier and, perhaps, more satisfactory to follow the traditions of our more formal style. Here, again, the models that we are best acquainted with are on a great scale; but the ancients had their little private gardens as well as the Japanese, only their idea of how to meet the requirements of a narrow space was altogether different. They sometimes painted on the rear wall a landscape, with bays and promontories and a temple with its sacred grove; more often it was a perspective of vine-clad trellises and arbors; but they seem to have never arranged the garden itself on natural lines. Rather, their idea was that of an open-air gallery for the display of rare plants and flowers, with statues and mosaics and a fountain; a garden which was strictly an adjunct to the house, like our conservatory. Unroof a small hothouse, let the benches be of marble or brick faced with stucco, let there be marble seats, and busts and statues placed against a background of greenery, and let the plants be all hardy or half-hardy, and you have a very fair reproduction of a Pompeian garden. To be perfect, there should be a fountain, or a cascade issuing from the overturned urn of a nymph, or from the horned mask of a river god. Sometimes deep stone troughs filled with rich loam were used instead of portable flower-pots; and in these, rising above one another in terraces, were cultivated beds of



violets, jonquil, narcissus, oleanders, rose-trees, laurels, and cypresses.

The celebrated hanging gardens of Babylon were only an enlargement of this plan. Borne on arcades of brick, tier above tier, they looked at a distance like a range of wooded hills, for the tallest trees grew in them, and vines were trained from branch to branch, as we see in a sculptured slab now in the British Museum. Mr. Ruckstuhl suggests that it would be a good plan to imitate the Babylonian terraces in our city gardens, so far as to raise the garden to the level of the living-rooms, giving additional space beneath for the purposes of the household without encroaching on the garden space, and enabling the occupants to pass at once from the drawing-room to the garden without being obliged to descend through the region of the kitchen. This last necessity certainly acts in many cases to deter people from making such use of their gardens as they might if Mr. Ruckstuhl's suggestion were acted on. The side and rear walls might be carried up to the second story, and a trellis covered with grape-vines or wistaria or ampelopsis would give shade and privacy, so that it would be possible to walk about here "in the cool of the evening" in the classic house dress shown in one of our illustrations. There are numerous plants that need but slight encouragement to grow in the crannies of rough stonework—sedums, London pride, wall-flowers, campion, pennyroyal, the small blue harebell, columbine, auriculas, etc., and these may add immensely to the interest of a small garden.

We are indebted to the National Sculpture Society for the photographs from which our illustrations were made. They show four different views of the flower garden with statuary, which was laid out by Mr. Ruckstuhl and Mr. Lamb in the large gallery on the occasion of the society's late exhibition. In the centre were flower-beds,

group of a boy with geese. An Ionic colonnade of terra-cotta was carried around three sides of the garden, leaving the fourth open to give an unobstructed view of the cascade which is shown in one of our illustrations. Flowering plants and statues were disposed between the pillars, and a hedge of evergreens, making a dark background for the statuary, masked the boundaries of the gallery, and, cutting off the corners, turned them into cozy arbors and niches for other figures. The aim of the society was to show how much better statuary might be disposed in such a garden than in crowded parlors and halls; but in doing so it produced a model of an enclosed garden of its kind, without the use of terraced structures, excepting the cascade.

The next exhibition of the society will show still other ways of solving the problem, and if owners of city residences would take the matter up, there is no doubt that the solution might be varied indefinitely.

R. RIORDAN.

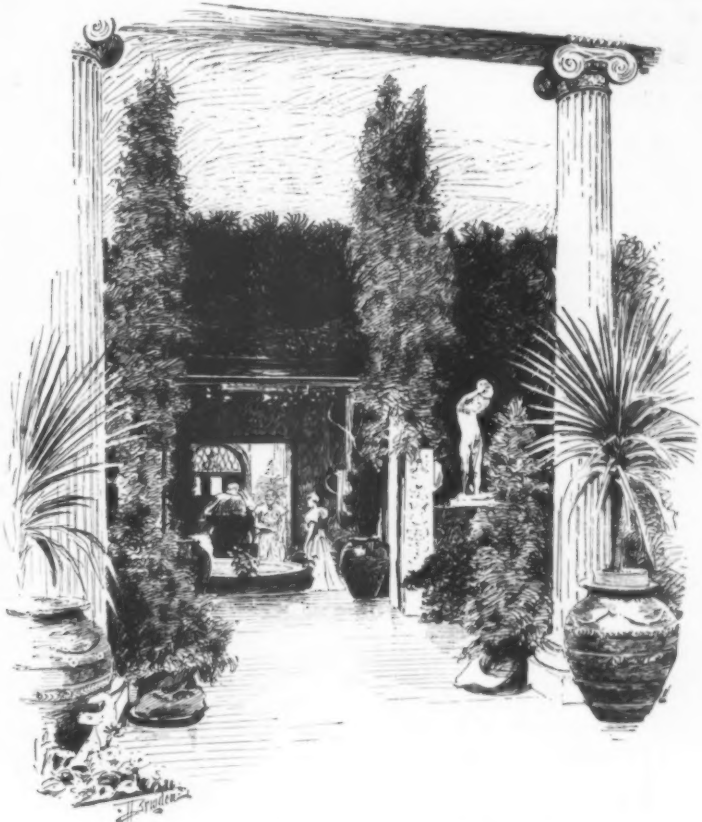
#### A LESSON IN CHARCOAL DRAWING.

THE old masters loved charcoal, and history tells us of those most celebrated, who made their first efforts in drawing with the simple, charred stick, which thus came into use through a sort of natural suggestion, as it were, no other material being at hand to express those forms of beauty which would not stay pent up in the fertile brain. It would almost

in art certainly "there were giants in those days." Let us hope, then, that the

ever-increasing facilities provided for the student of to-day may not become a means of paralyzing effort.

The line drawing in charcoal, apart from its individual charm, can never cease to be considered in some respects a most valuable educational factor, for no matter how beautiful nor how effective the results produced by the stump in the hands of a master, it is more than likely to be abused by the draughtsman, whose practice is limited to it by ignorance of the more severe method. Another reason for this study, and one whose practical character will recommend it to many serious workers, is the fact that line drawings in charcoal are now available for purposes of illustration where in times past such material could only be presented through the expensive medium of engraving; the wonderful inventions and continual improvement in the processes of mechanical reproduction being the cause of this state of things. There are in reality very few actual directions that can be given to the student in regard to the practical manipulation of charcoal in line drawing, and these few are so simple that it would seem almost superfluous to formulate them. In the first place, the best materials are not too good for the beginner; when he has arrived at complete knowledge, perhaps he can work with inferior tools, but then he will know better than to try. The finest imported charcoal, let us say, with the best paper that is made form the basis of his outfit. To this add a box of assorted paper stumps, a good piece of rubber, a sharp knife, and some stale bread; and most indispensable is this latter and apparently insignificant item, for there is no better eraser known. Still more prosaic, but extremely necessary, is the bundle of soft cotton rags, without which at times the artist's work must come to a stop, for there are occasions when certain desirable effects can be produced only by the use of a rag, but experience alone can teach this.



AT THE NATIONAL SCULPTURE SOCIETY'S EXHIBITION.



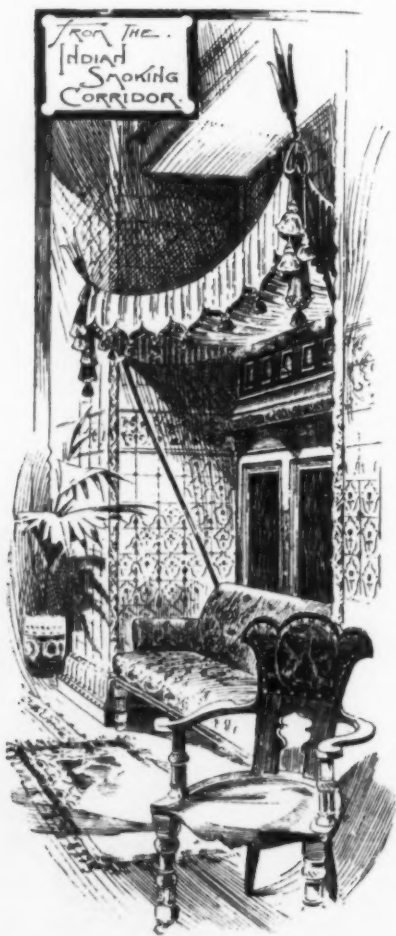
FOUNTAIN AT THE NATIONAL SCULPTURE SOCIETY'S EXHIBITION.

full of bright-colored coreopsis, geraniums, and hydrangeas, surrounding a fine bronze

seem as if these very difficulties created (or at least developed) this great genius, for

## TWO ARTISTIC INTERIORS.

THE "Renaissance Hall," figured on another page, is an uncommonly good example of a style which has the merits of being easily understood and well adapted to the semi-public parts of a large modern house. It is practically an entrance hall, and nearly on a level with the street, the short flight of stairs in the picture, together with the stone entrance steps, which are left to the imagination, giving the height above the sidewalk off the first floor. The corridor terminates at the right at the stairs to the basement, lit by a leaded window; on the left one must fancy a larger stair to the upper stories. The hall itself makes a very comfortable room, with its wainscot of quartered oak, enriched here and there with panels carved (as was the fashion at one period of the Renaissance) to imitate hanging drapery. One curious balustrade and fantastic pillars are of the same material, as are also the beams that support the ceiling. The rich but sombre tone thus given is enriched by the wall hanging of stamped and illuminated leather in dark crimson and old gold, and by the elaborately carved mantel, in which the yellow Siena marble of the mantel proper harmonizes with the oak overmantel, in the panels of which are set four medallions carved in white marble. The electrolier of spun and twisted brass, which is shown in the drawing, is only one of four which light the room, the others being omitted, not to interfere with the details of the mantel and gallery. The floor



INDIAN CORRIDOR AT THE HOTEL CECIL, LONDON.

is of polished marble, in large slabs, brown and gray. With a few rugs, a few more chairs like that shown in the picture, a heavy portière at the head of the short flight of stairs, curtains drawn to shut out any possi-

ble draught from the gallery, and settles or a lounge inserted in the inviting corner next the fireplace, this might be transformed into a very cosy living-room; and, in fact, the hall, when it is sufficiently far from the street, is often so used in modern city houses. Our second illustration may help to show how cosily such corners as that referred to may be fitted up when an ingenious person takes the matter in hand. Strip the built-out window here shown of its furnishings, and it would look much less inviting than the fireside in the other drawing. But the open balustrade with the pendent arches above convert it at once into a little boudoir, to which, as the hanging curtains suggest, a greater degree of privacy may be given at a moment's notice. Within we have nothing but a low cushioned seat or two, a small table, a standing lamp, and a few knick-knacks—a vase of flowers on the window ledge against the opalescent glass and a few etchings or choice engravings in simple frames. Then, again, the corner may be extended to take in all the neighboring territory, and this indefiniteness of its boundaries is, in fact, its principal charm. An excellent color scheme (if that of the room off which it opens can be made to harmonize with it) would be one in blue, turquoise, cream, and silver. The metal may find use in the electrolier and other smaller objects; and the three colors suggested may show their highest notes in the stained-glass window, which would look very well with onyx-like opalescent glass for a ground, crossed lozenge-wise by narrow bands of turquoise, and accented at the intersections by "jewels" of a sapphire blue. The curtains would in that case be of dark blue, the floor-cloth and upholstery blue, the wall hangings a cretonne or damask of blue and dull white. Or, changing the colors of the glass, which must, obviously, dominate the whole scheme, to a harmony of pale amber, brownish red, and topaz, we may have much warmer hues throughout; and the silk hangings may be crimson, the carpet dark green, the walls deep buff and gold. Rather positive tints will in any case be required, for nothing of an indefinite sort should be used where the light comes wholly through colored glass. Yet a very delicate effect may be obtained with positive colors if only a good deal of white, gray, or brown be used with them. The more sensitive tints, as we may call them, such as "old rose," "Nile green," "feuille morte," and the like, are almost sure to look positively hideous in some of the lights, always changing, that come through opalescent glass.

OIL colors to be used in painting on ground glass must first be put on blotting-paper, and may then be removed to the palette after the superfluous oil has been absorbed. A little turpentine is then mixed with the paints to moisten them sufficiently for manipulation, but care must be taken not to let the colors get too thin. It is well to have a piece of ground glass at hand to experiment with, so as to get an idea of the consistency of the paint before applying it to your fine work. Any mistakes may be rectified by rubbing off the paint with pure turpentine.

## WEAVING PILLOW LACE.

IN connection with our picture of "The Flemish Lace-Maker," some details of the



ARRANGEMENT FOR A WINDOW AND COSEY CORNER.

manner of weaving pillow lace may be interesting.

When, in the year 1561, Barbara Uttman, of Annaberg, conceived the idea of twining and plating her threads to make a lace, instead of forming the same stitch by stitch with the needle, she could have had little idea of the importance of her invention, which has since spread to many lands and been subject to as many variations.

The outfit is simple, consisting of pillow, bobbins, thread pins, and patterns. The pillows take several different forms, some being round, like a cylinder, others spherical, and others, again, are shaped like a desk, about nine inches high at the back and sloping to the front. That in the picture is probably of such form. In all cases they are made of stout linen cloth and stuffed with straw, which is beaten in with a forked stick until the pillow is as hard as a stone. The making and repairing of them is a trade in itself. The dressing varies somewhat in different localities, but a description of some used among the English workers of Devonshire will give an idea of all. This is a ball about eighteen inches in diameter, and is supported upon the knees, assisted by a three-legged frame called a "horse." The pillow is first covered with a plain cloth of some color pleasant to the eye, and over this, on one side, is a piece of white linen, starched and ironed very smooth, which makes a good surface for the bobbins to play upon. Next the pattern is drawn over this as tightly as possible; this is pricked on a strip of parchment, a pinhole corresponding to each mesh of the lace. At one side is a bright patchwork pocket to hold extra bobbins and thread, another at the back holds the lace as finished, and a "draw," a long, narrow strip prettily embroidered, covers the work when not in use, and with a small cushion for pins completes the pillow. The lace-makers take considerable pride in having their outfit as fine as possible.



The bobbins are about four inches in length and at the largest diameter as thick as a lead-pencil. They are turned of wood or bone, and variously ornamented with mother-of-pearl and metal inlay. Sometimes they are gifts, bearing the name or initial of some favored swain. At the top, one inch of the length is shaped into a spool to hold the thread, which is secured from unwinding by a peculiar "holch" around the head, and at the bottom is a ring of bright beads, with one large fancy one in the centre. The strife is to have no two just alike. These rings serve to keep the bobbins from entangling, but with the bobbins are tangled many memories, both pleasing and sad. Each has a story, for they are the gathering of a lifetime, and the faithful companions of daily toil. Children are put at the work as young as five years, and save their pennies to add one by one to their outfit.

The number of bobbins varies with the width and quality of the lace, the very narrowest edge having at least forty-eight, and from sixty to one hundred are required for a lace an inch in width. Some wide laces have as many as five hundred, but no matter what the number, each has its own place, and if one thread is accidentally broken, its loss is at once detected, and it is replaced. The pattern being in position, the requisite number of bobbins are gathered by the threads, which hang from three to four inches, and fastened in a knot at the top. The stitches are known as "groundwork," "cloth work," "honeycomb," "hemstitch," "plats," and so on, and are made with two to four threads. Groundwork is the plain six-sided mesh, and is made with four threads platted in a certain manner, where a pin is set in one of the upper holes, dividing the threads into pairs; the next row of pinholes falls under the spaces between the preceding row, and two threads are taken from the stitch at each side to form the new stitch, thus "breaking joints." The pin runs the plat up close to the last, and upon their distance apart depends the size of the mesh. In the next row the original two pairs of threads go back to a pin directly under the first. The weaving is done mostly

with the left hand, a skilful worker changing the bobbins with lightning-like rapidity, the right hand being quite as busily employed in setting pins. In hemstitch and

straight edge of the lace are called the "foot pins." The pins are slim and longer in proportion than our dressing pins.

The patterns are made from eight to twelve inches in length, and working this once is called a "down." When the bottom is reached the bobbins are gathered in a bunch, all the pins removed, and the whole lifted to the starting-point, where enough pins are set to hold it in place, and the work proceeds as before. On a round or cylinder shaped pillow the pattern is a repeat, and circles the entire pillow, which does away with the need of moving the work.

Complicated as it seems, the work is very simple and is very fascinating, and might well—especially making the coarser linen laces—take its place among modern "fancy-work." The results would certainly be useful, and have a value beyond many things perpetrated under that name.

In localities where lace-making is an industry, like straw braiding and embroidery, it absorbs the efforts of old and young, the work being done by the cottagers in their own homes. It was the custom a few years ago, and doubtless is at present, for travelling agents to make their rounds at stated intervals, buying up the lace made, giving in payment part money and part materials needed for the work. In case of wide laces, where the most skilful workers can make but a few inches a day, the amount is measured from time to time, and paid for accordingly.

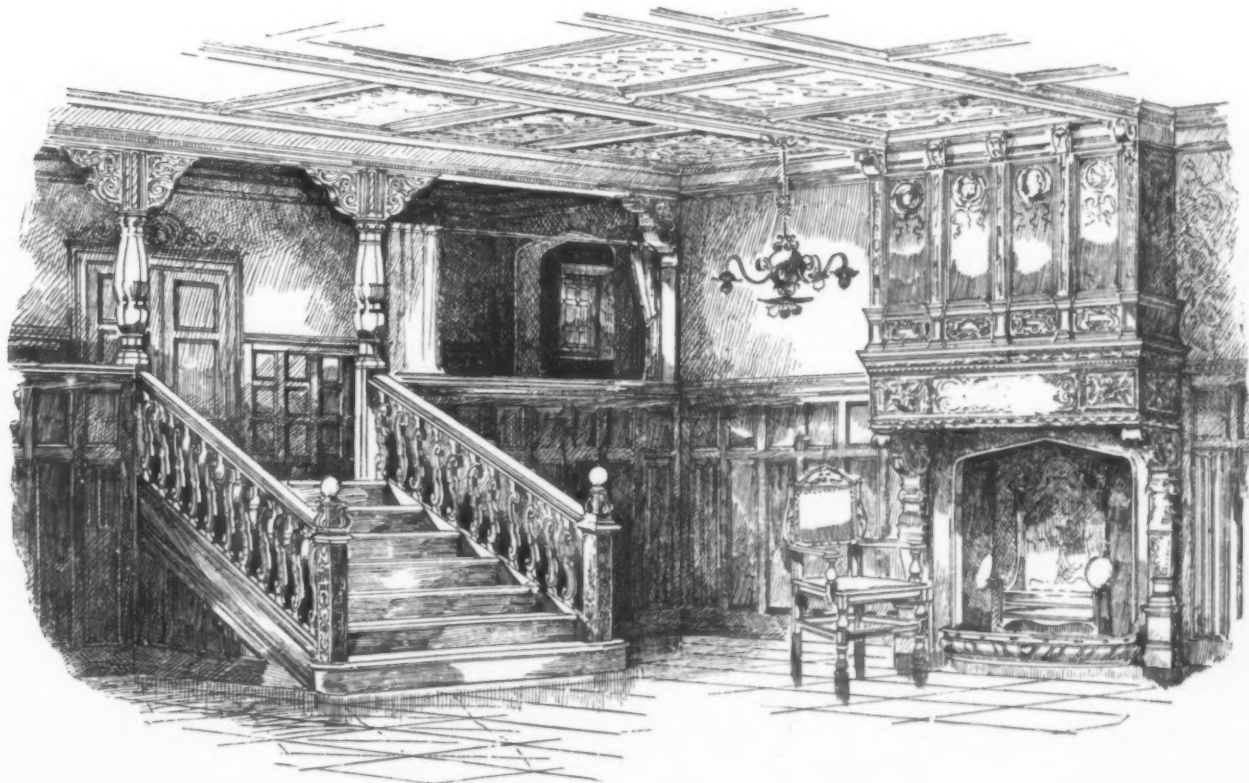
C. E. BRADY.



HANGING LAMP FOR A HALLWAY.

cloth work, which are used for filling figures, the pins are set around the edge of such spaces only, the thread being woven across from side to side. The heavy linen thread that outlines the design is called the "gimp," is indicated on the pattern by a heavy line, and is held in place by a twist of two threads, independent of the stitches. The purling on the edge is made with a twist of two threads around the "head pins," and the corresponding row at the other and

Washing pictures should be done on a warm, dry day, and nothing but clean, cold water should be used. The surface should be wetted with a sponge or soft leather, but the water should never be allowed to float, and all moisture should be carefully removed by gentle friction with an old silk handkerchief. The backs of pictures should be frequently cleaned, and it is desirable to protect them with sheets of tinfoil or oil-skin. Relining is often an excellent precaution for the preservation of paintings; but this process (which has been fully described in *The Art Amateur*) of course should be undertaken only by an expert.



A RENAISSANCE HALLWAY FOR A COUNTRY HOUSE.

## LESSONS IN CHINA PAINTING.

## FAVORITE DESIGNS FOR CUPS AND SAUCERS.



CUPS and saucers are prime favorites in the work of the china decorator—who does not want a cup?

The recipients of these dainty prizes, however appreciative, seldom realize the pitch of artistic feeling and the trained and careful execution that are required for producing such decorations, when really satisfactory.

The ambitious student, in like ignorance of the technical difficulties of the still untried art, is apt to essay a cup and saucer as his first work, but it is far wiser to practise upon plates or trays, whose perfectly flat and larger surfaces admit the study of large and simple flower forms easier to execute than the highly finished work we instinctively look for on smaller pieces.

In our studios teachers are constantly assailed with the remark: "I cannot think of anything pretty for this cup and saucer; do help me!" To strike to the root of the matter at once, the amateur seldom decorates the pieces with sufficient unity of design and coloring. A pernicious idea has prevailed that, of a given set of dishes for table service, each plate or each cup and saucer must necessarily be different in design from all the rest, being exhibited to friends with the remark: "Every plate is different, you know."

It is, of course, true that variety lends a charm to china painting as well as to other things, but in following the lead of this idea, we may easily lose sight of the still more important matter of harmony, and unless this essential factor is firmly adhered to, the variety ceases to charm, striking often a note of positive discord.

In a set of cups and saucers great latitude may be allowed in the choice of design, using possibly a different floral motive in every case, if all the pieces are tinted alike in some soft neutral tone that harmonizes well with the colors of all the flowers employed. For example, a soft, warmly toned ivory, sometimes known as Brown Ivory, forms an excellent rim or background tint for a whole table service employing floral decorations of all colors desired, the uniform rims serving to harmonize the whole.

Again, with cups and saucers, the simple device of lining all the cups with gold (if the shape is suitable), and of using as partial background behind all the flowers washes of accordant colors, like Deep Blue Green, Pearl Gray, and Lemon Yellow, each tone blending softly into the one next it, will be pleasing and make the whole set harmonious in effect. Warm Gray, Deep Red Brown, and Yellow Brown are colors that blend admirably for a warm background, while contrasted tones of Copenhagen Blue and Ivory Yellow are charming.

A favorite idea for a set of twelve cups is to decorate three with the same flower—hawthorn, for example—a different drawing on each cup and saucer; three, we will say, with ferns, and three with wild roses or apple blossoms, the uniform tint of Ivory, or any other color chosen, appearing on all the cups and saucers alike.

The colors of the flowers named above contrast agreeably, while the harmony of

the whole set is particularly pleasing. If a sharper accent of color is desired than that produced by the delicate Ivory tint, or by any tint employed in the old way, we can dust on a dry color.

This popular method of tinting can be used as appropriately on cups as on vases and other large decorative pieces. The smaller surface to be tinted must, of course, be considered in the design. The dusted tint on cups and saucers takes the form of a band or a curved rim, into which the leaves and flowers of the design cut with graceful irregularity. Dark Olive Green or "Shading Green," a rich, soft Ruby, dark German Brown of a reddish cast, Turquoise Blue, and Copenhagen Blue are all favorite tones.

On tall, slender cups a good device is to let the tint run up and down in long, irregular curves of varying width. Tiny roses and asters cluster here and there on the white china and cut frequently into the tint. On the saucer the curving tint may run directly across, very wide in places and again tapering to a thread line.

Ropes of blue or pink enamel set in tiny circles of gold (raised first with paste) are introduced with happy effect as a further embellishment, and especial daintiness is given to the work by using these enamel



AN OLD SEVRES DESIGN FOR A MUG.

jewels on a plain cup handle or around the edge of a saucer. Sometimes large dots of gilded paste are substituted for the enamel drops.

FANNY E. HALL.

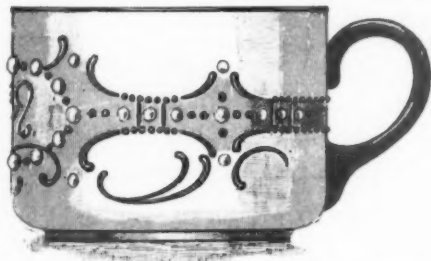
## BEES, BEETLES, AND MOTHS.

An invariable accompaniment of the summer flower-beds are the buzzing, bustling, busy bees—the tiny little honey-bee, in her sober coat, and the great, awkward, clumsy bumble-bee, picturesque in a striped jacket of black and tawny yellow. Some flowers seem never complete without these acrobats performing about them.

So well did the old Dutch painters know how to introduce these bits of animated matter—moth and beetle, or a snail with his house on his back—that they seem to lend an air of reality to their elaborate arrangements of fruit and flowers. And might we not imitate them to advantage? I confess I cannot see the delicate humor of painting

a common house-fly in the bottom of a tea-cup, but there are pretty, bright-winged creatures that would add much to certain outside decorations on many articles. So inseparable are the two, flower and insect life, that one wonders they are not more often painted together.

In the garden-beds, on plants, and especially in the vegetable garden, we shall find many curious little fellows in gay jackets, more interesting to the artist than the gar-



DECORATION FOR A CUP IN RAISED PASTE AND JEWELS.

dener; running in the grass and hiding under sticks and stones in the daytime—for the ground beetles, large and small, of lovely, changing metallic colors—blue, green, red, purple, and copper—are night hunters. On sandy paths in the hot sun, on the shores of rivers and ocean, are "Tiger" beetles. One of them, very small and pretty in shape, is a wonderful combination of blue green and violet. Among other species are those of ultramarine blue changing to purple, a metallic red, like a humming-bird, green changing to gold, and green to blue. Hiding among the leaves of the bindweed is a little animated bit of gold, which will also change his coat to opalescent tints. All these will at one time or another serve to introduce or accentuate a bit of color.

Wasps and hornets are not very agreeable things to interview, but some of them are pretty to look at, and taking a hint from the geometrical form of the cells in their nest building, for an ornament in gold or gray, in connection with the flowers they love, they would make a novel and effective decoration. In this arrangement include the honey-bee, and you have berry and fruit blossoms, white clover, many forest trees, and a long list of flowers, both wild and cultivated, that are seldom painted, and so have the charm of novelty.

Coming to larger insects, the "darning-needles" are a most effective race, with their long, transparent wings iridescent in the sun. Some are without markings, others show a tiny spot of black on the front of each wing near the tip. One very fine one has the base of each wing about one fourth inch of brilliant ruby and an exceedingly slim black body. Some have three fourths of an inch a beautiful olive brown, and others tipped and banded with the same, or the whole wing of this color, giving a smoky effect. Another has wings of black, with a tiny spot of white at the tip. These are all transparent, and the body, except where noted, usually follows the color of markings; but there is one with wings semitransparent or nearly opaque, of a rich, dark brown with changing lights of ruby and purple, and body of bright, metallic green. Watching the mad gambols of a swarm of





them, which is said to foretell a wind storm, one cannot help wondering if there is any method in their play. They certainly are beautiful, and should have a more prominent place in decorations.

How many know what a pretty thing is a katydid? The lovely green cloak only hides the fairy-like gossamer wings of white, which are just flushed with sunny green at the tips, and form such a pretty contrast. And so with the sober, brown grasshopper, whose flight discloses unexpectedly beautiful glints of color in the second pair of wings, soft red and yellow, pinkish brown and pale lemon. The locust and grasshopper tribe from Central America show wonderful combinations of purple, pink, old red, olive and brown, yellow and black. If one has access to a collection of insects from tropical countries, there are in all species most fascinating effects of color; but our own, though not so vivid, have charms that are too much neglected.

And now what can we say about the moths? Delicate, quaint, or uncouth in form as they may be, large or small, pretty, furry creatures that one would like to pet, or ghostly things, so frail it seems as if a breath would tear their gauze-like wings, and all with colors and markings that cannot be put into words. The loveliest combinations of warm and cool gray, salmon,

While moths and butterflies have in common wings immense in size in comparison to the body, the butterfly in repose holds the wings upright, folded together, while those of the moth are spread and slightly drooping, clinging to whatever object affords a resting-place.

#### FIGURE PAINTING ON CHINA.

For exercise in broad, crisp handling, and as a curative for the pernicious habit of blending and smoothing work down, with a corresponding loss of vigor and purity of color, the water-color sketch of a "Flemish Lace-Maker" will be an excellent subject, and while it must be studied at a distance (ten or fifteen feet at least) sufficient to get the general effect of the whole, the manner of producing that effect must be closely watched. It is not enough to make a mechanical copy of the various tones and touches, like the pattern of a crazy-quilt. The simple fact of making a good copy is

are tinged with violet and gray, as more or less in shadow, and some with yellow brown, showing where the process of decay has already set in. Each touch and change of color has its proper place, and must not be overlooked or overdone.

The undertones, which play so important a part in the whole, would seem at a distance to be divided into three groups, a cool gray changing from greenish blue to violet, a sunny yellow green, and the pinkish buff of the garden-walk. But bring the picture nearer, and the blue gray will be found the important factor in each. And having soft colors as its base serves to hold together and glaze the whole. These colors—Pearl Gray and Light Sky Blue—are variously tinted with stronger Blue, Black, Warm and Cold Greens, Yellow, and Violet-of-Iron. It extends over the whole house, and on it touches of Violet-of-Iron and Brown indicate the bricks. Where the sunlight falls beside the door, Yellow Brown and a little Carnation are worked in while wet. The slanting lights behind the woman's shoulder are got with Pearl Gray and Brown 17, with, perhaps, a little Ivory Yellow. The same colors with Carnation added make the foot-path. The strong violet shadows in the upper left-hand corner have Black, a darker Blue, Violet-of-Iron, and rich Brown 17, with a little Yellow



AUTUMN. ONE OF A SERIES OF DECORATIVE PANELS REPRESENTING THE SEASONS.

cream white and Quaker drab, old red, gray brown, yellow and orange, some with glints of gold, and some with the body crossed with bands of shrimp pink or otherwise marked. There is the "Imperial," a deep, rich cream and soft, warm gray, and the dainty "Lunar," whose large, shapely, silky wings of lemon white are just outlined on the front with a line of pinkish gray brown. There is a small one of black and orange that loves the golden-rod, and on the grape-vines we will find another black one with large white spots and red in the hind wing. In sandy fields we may look for a small one that is very beautiful, a salmon pink with small, black spots, each outlined with white.

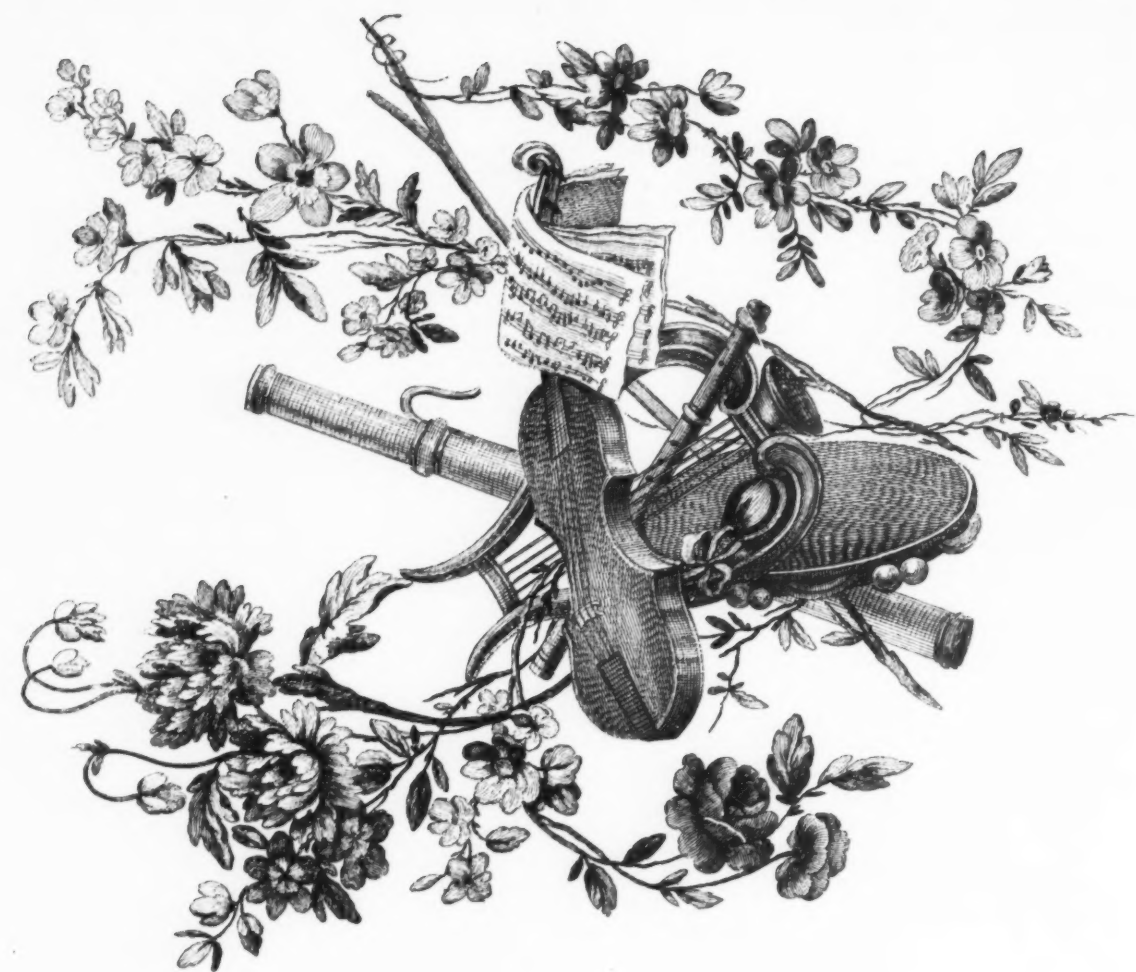
These children of the night, even more than butterflies, have a witchery of color that will tax the skill of the artist to the utmost to imitate, but it is not impossible. It must be acknowledged that many are a pest to the country, and it hardly seems as though an evil so potent could be hidden under so fair an exterior. There is the "Gypsy" moth, for instance. The female is a pretty, white thing, delicately marked with brown.

no credit in itself; the *why* of it must be understood; for to receive any substantial benefit the work must be done intelligently, and making a copy is only preparatory to applying the principles of the same to other subjects, and should be considered as such.

Study all parts of the picture until you are perfectly familiar with its details; it will be just so much time saved in the end. First find out the artist's intentions and how they are expressed. In the flowering shrub on the left, for instance, we have the strong mass against a sunny light beyond, and this mass has its own scheme of color, light, and shade, while holding its relative position in regard to the whole. There are strong, dark clusters of leaves in shadow, others blue with the reflected light from the sky, and masses of half tone that differ according to position. And when viewed at close range all is expressed with a few apparently vague touches. First, there is the sunny yellow gray, beyond which evidently underlies the whole, then the half tones, and lastly the few decided details that shape and give character to it. In the flower heads, only two or three really show pure color. Some

Brown. In contrast to this is Pearl Gray and Green just under the umbrella. This pretty effect had better be worked in while wet as far as possible, for with the improved mediums the methods of water-colors and mineral colors may be very similar.

In the flower border is Pearl Gray and Yellow, and the stronger Blue Gray, broken up with Yellow Brown, Green, Violet-of-Iron, and other tints. On the other side is Pearl Gray and Yellow, Moss Greens, Brown Green, Blue Brown, and Violet. Pearl Gray is used throughout the whole. The flowers are Carnation with a little Ivory Yellow, and Violet and Yellow Brown. The woman's waist is Carnation, Yellow Brown, and Light Sky Blue. The latter is slightly broken into the other colors. The stand supporting the cushion is of Yellow Brown, Brown 17, and Gray. Black, Blue, Light Sky Blue, and Brown 17 will make up the apron, skirt, and shoes. Put in first the lightest and half tones, and strongest work afterward. The mediums used must be so regulated that the work can be managed in the same way as was the original, run together to a certain extent without losing the characters



THE SECOND OF A SERIES OF DECORATIVE DESIGNS FOR LOUIS QUINZE AND LOUIS SEIZE DECORATION. REPRODUCED FROM THE ORIGINAL ENGRAVINGS.



## MINIATURE PAINTING.

A HIGHLY interesting and instructive book, "Heirlooms in Miniatures," by Anne Hollingsworth Wharton, has just been brought out by Messrs. J. B. Lippincott Co., of Philadelphia. Now that miniature painting is



HONORABLE JOHN DRAYTON. BY RICHARD COSWAY.

once more in vogue, the book is particularly welcome, and we trust it will receive the attention it certainly deserves from those who are interested in the subject.

It is a collection of reproductions of representative American miniatures with text descriptive, biographical, and anecdotal. In the course of the author's researches she came upon much heretofore unpublished information, which throws light on the personality of artists such as Benjamin West, John Singleton Copley, Charles Wilson Peale, Edward Greene Malbone, and Richard Cosway. By permission of the publishers we show on this page examples of the work of Cosway, Copley, Miles, Malbone, and Emily Drayton Taylor, the last a portrait of Dr. S. Weir Mitchell. The portrait of Miss Rachel Gratz was painted as a present to her friend, Mrs. Hoffman. Though a Jewess, she was a pronounced blonde, while her sister, Rebecca, whose portrait was also painted by Malbone, had the dark hair and eyes and brilliant complexion characteristic of her race. Edward Miles, whose portraits of the Czar Alexander I. and the Empress Maria Louisa we reproduce, was born in Yarmouth, England, in 1752. He painted many royalties before he emigrated to Philadelphia in 1807. He was one of the founders of the Society of Artists of the United States. Cosway was another Englishman whose work has been imitated to an enormous extent. The portrait of the niece of Admiral Coffin appears



THE EMPRESS MARIA LOUISA. BY EDWARD MILES.

to be a genuine example of his work. Miss Wharton has made a very charming book of these anecdotes of Colonial and Revolu-



MISS RACHEL GRATZ. BY EDWARD MALBONE.

tionary times; the numerous illustrations are well printed, and the volume is attractively bound in an eighteenth-century design in crimson and gold. The work ends with a chapter on miniature painting, from which the following extracts are made:

"Those who begin to paint miniatures should possess a thorough knowledge of drawing, without which nothing of any real



DR. S. WEIR MITCHELL. BY EMILY DRAYTON TAYLOR.

or permanent value can be accomplished. The first step in painting a portrait on ivory is to draw in lightly with a very hard pencil the general outline, and barely indicate where the features are to be. Do not rub out much with india-rubber, as that will make the ivory glossy and therefore difficult to work on afterward; but take some clean



ALEXANDER I. OF RUSSIA. BY EDWARD MILES.

water and a brush, or a fine rag on the end of a pointed stick, with which the mistake can be safely removed. Above all, the ivory should be kept ever clean and fresh, otherwise the work will have a muddy, dull look.



ADMIRAL LORD RODNEY. BY COPLEY.

After the features are placed, take a fine sable brush, and with a tint made of crimson lake, burnt sienna, and neutral tint, then work them up, indicating the strong shadows and the hair, or, rather, the general outline of the hair masses. To get the greatest brilliancy in hair effects, wash on the brightest colors first, then work up the deeper shadows later. The dress or coat or drapery should then be put in, not attempting too much at first, but rather striving for a general effect. It is well after this to put in the flesh color, vermilion and yellow ochre; a broad, flat wash, not quite so strong, on the high lights on the forehead; then broadly work in the general mass of shadow, keeping well in mind the salient points of likeness, and learning, above all, what not to see as well as what to see. Work the warm tones on the upper part of the face, and around the chin and under the lower lip some tones of green, and a little yellow on the throat; but this all varies with different people, just as some skins have a violet and others a green or a yellow undertone. The upper lip may be made of a more decided carmine, the lower of a redder shade. The hair should be put in with broad washes, always in the direction needed, and nearly in the value ultimately desired, keeping the shadows warm if there is much color in the hair, and cool where the light is high on top, except just where the hair turns over in the light, and where, if the shade is dark, the full, warm color appears. In working



MRS. HARE. BY EDWARD GREENE MALBONE.

on the hair, always make the strokes go in the direction in which the hair lies. Hair must not look like flesh, nor, again, have

the same texture as either background or drapery, and can be painted with a broad touch. Drapery must be of yet another texture. This relieves the uniform flat effects so often seen in miniatures, a flatness utterly at variance with good portrait art. Body color (white) should be avoided as much as possible, and never used in the flesh, or there is sure to come from it a thick, pasty, opaque look, and the picture at once loses its charm. Body color may be used in drapery mixed with colors; however, to say that this is right or wrong is impossible, as there are fine examples of drapery done in both ways. A background is, though seemingly simple and secondary, a most important factor in any portrait, and none the less so in a miniature.

"The soft gray effects, shading on either the brown, carmine, and umber, or the blue, Payne's gray, and green, are usually satisfactory. The clouds and blue sky so much used by Cosway and Trott are also very good, but were rather better when back of ladies and gentlemen with powdered hair. A light background often makes the skin appear darker. The outdoor effects of green are most becoming to flesh, but great care must be used in the tones of greens to keep them far enough away, for a background should always be merely a background, and never intrude. A consideration of the greatest importance is to secure a harmony of color as well as of form. In order to do this a careful selection of the general scheme should be made. A spotty composition is to be avoided, and far more depends on this than is generally supposed. A miniature, though so small, can express depth, atmosphere, and sentiment, but overmuch should not be attempted, or it fails of half its charm and individuality, which should be preserved in all simplicity.

"Work should be done from life always, for in no other way can a lifelike reproduction or effect be attained. The colors must be seen, not imagined. This need not strictly hold good for drapery, as that can be worked up, after getting its general effect on the sitter, by having the dress or coat placed beside one on a manikin, which has a more quiet personality, and therefore gives more time to finish a fold or a shadow with thought and care."

#### TWO PRIZE COMPETITIONS.

THE MUNICIPAL ART SOCIETY OF NEW YORK invites a competition for a bronze base for a standard similar to those in the piazza of St. Mark's at Venice. The Society has in mind that the completed pedestal should be erected in the plaza before or on the steps of the City Hall in New York. The decorations should, therefore, be appropriate to this site.

It has been estimated that such a standard, to be not more than fifteen feet in height, could be cast in bronze and set up in position for about \$3000. It is not expected that this sum should cover the cost of making the original model. The design must not be so elaborated as to demand an increased expenditure.

The Society in instituting this competition does not undertake the erection of the standard, nor pledge itself in any way to otherwise recompense the successful competitors than by the payment of the several cash prizes which it offers; at the same time, in view of the fact that the present city flag-staff projects in an unsightly and undignified manner from the cupola of the City Hall, it is not unreasonable to hope that, should a worthy design be obtained, the necessary funds for the erection of a proper and suitable standard may be forthcoming either from the City Treasury or private munificence. The Society also invites a competition for a design for a cast-iron drinking fountain, which may be for man only, or for man and beast, and which could be cast in large numbers and set up in the public places of the city of New York for the sum of about \$250. It is not expected that this sum should cover the cost of making the original model. The decorations of the fountain should be such as would render it appropriate for use in the city of New York. For particulars regarding these prize competitions, address Mr. E. Hamilton Bell, Secretary, Municipal Art Society, 213 West Fifty-seventh Street, New York.

## NEW PUBLICATIONS.

### WHAT IS ART?

COUNT TOLSTOI'S essay is a work which may be expected to make a stir among artists and critics the world over. The veteran author, the foremost living man of letters, includes in his view the literature, drama, music, and painting of the day, and denounces in vigorous terms the theory of "art for art's sake," and the dilettanteism and commercialism that are so prevalent at the present time. He directs our attention to the supreme importance of the subject, or, rather, of the artist's feeling concerning it, to express which should be the motive of his work. Ordinary language may express ideas better; it is for art to express sentiments; and the value of the work of art (other things being equal) will depend on the value of the sentiment. Tolstoi rates very low the sentiment of beauty, and this we think is his chief mistake. He would have the artist address himself to the whole people, rich and poor, cultivated and uncultivated; and he points, as examples of the work which he considers most admirable, to the paintings of Millet, Jules Breton, and Bastien-Lepage, and the novels of Dickens and Dostievsk. Burne Jones, Puvis de Chavannes, and most of the new school in French literature he condemns as too narrow, obscure, and super-refined to appeal to the people. He devotes a whole chapter to showing up Wagner as the chief of modern "counterfeiters of art," that is to say, of those who aim to please by borrowed images and superficial effect, without any real artistic inspiration. His choice of models, and of those whom he holds up as horrible examples of bad art, is sure to be contested; but American artists especially will find much in this book to stimulate thought about their relations with the public. Everything points to the conclusion that in the future our artists will be more and more employed in the decoration of public buildings, in illustration, and in other ways in which the tastes and capacities of the general public will have to be consulted. Tolstoi warns them to avoid subjects and modes of execution which can be appreciated only by a few, and counsels them to cultivate breadth, sincerity, and clarity, and to apply their art to themes which everybody will recognize as of importance to the whole of humanity. (T. Y. Crowell & Co.)

THE DICTIONNAIRE DES SCULPTEURS DE L'ÉCOLE FRANÇAISE, DU MOYEN ÂGE AU RÈGNE DE LOUIS XIV., prepared by the sculptor Stanislas Lami, will take a place beside the works of Viollet-le-Duc and Courajod as a book of reference for students of Gothic art, and of the beginnings of the French Renaissance. In France, Gothic sculpture reached its highest pitch of excellence, and many eminent writers share the opinion of M. Lami that were it not for the influence of the Renaissance it might have progressed still further and have produced works to compare with the masterpieces of Athens, Rome, and Florence.

At the beginning of the Middle Ages there was little work in stone or marble other than merely ornamental; the figure was seldom adequately treated except on a small scale in ivory, gold, or silver. But as the great Gothic cathedrals went up, sculpture took a higher flight, and ornamented the huge doorways with scenes from the Bible, the tombs with effigies of knights and ladies, statues of saints in high relief were set up against the pillars, and all that fanciful and grotesque decoration of gargoyles, crochets, niches, and pinnacles was gradually developed. At the same time the art of wood-carving advanced to the highest point of perfection; and the stalls and retables of the period, decorated with characteristic scroll-work, fantastic animals and figures, are the best models for the modern artist in that line.

Among the earlier sculptors noticed are Roullant Leroux of Rouen, the designer of the great portal of the cathedral and sculptor of several of the figures that decorate it; Claus Sluter, whose "Well of Moses" at Dijon, with its six figures of prophets supported by consoles sculptured with thistles and vines, was originally surmounted by a crucifixion, with figures of the Virgin, St. John, and Magdalen; Jean-Pépin de Huy and his pupil, Hennequin de Liège, one of whose most celebrated works was the mortuary statue of the fool of Charles V., which stood

in cap and bells, and with his bauble in his hand, in St. Denis; and Jacques de Baers, whose retable in gilt wood, made for the Duke of Burgundy, is in the museum of Dijon. In the fifteenth and in the early sixteenth century, the native French or Flemish traditions were carried on by Michel Colombe, whose bas-relief of St. George and the dragon is in the Louvre, and by Antoine Avernier, of whose immense work on the stalls of the cathedral of Amiens over three thousand figures still remain. The influence of the Italian Renaissance was carried into France by the brothers Juste of Florence, related in some way to the celebrated printer and publisher of the name, and to whom is due the mausoleum of Louis XII., with its reliefs of the Passage of the Alps, the king's entry into Milan, and the Battle of Agnadeli, and by the artists brought over by Francis I., Dominique Florentin (best known by his engravings after Michael Angelo and Titian), and Jerome della Robbia, son of the more celebrated Andrea, whose work in enamelled terra-cotta decorated the Château of Fontainebleau. Jean de Bologne, on the other hand, carried the French feeling into Italy. He was born at Douai, but his principal works are the Fountain of Neptune at Bologna and several statues and reliefs at Florence. The more celebrated sculptors of the French Renaissance, Germain Pilon, Jean Cousin, and Jean Goussier, are treated of at considerable length. A bibliographical list is appended to each notice. The work is the only one in its department. (Paris, Honoré Champion, 9 Quai Voltaire.)

THE FIGARO-SALON, part No. 4, contains a full-page engraving of Mr. Gari Melcher's picture of "The Pilgrims of Emmaus," the subject of which has also been treated by M. Dagnan-Bouveret. Other illustrations of special interest to Americans are Mr. J. Alexander's "The Blue Bowl," a young woman with a bowl of flowers leaning toward the spectator, and a portrait of Loie Fuller in a robe bordered with flowers, from the painting by Lerolle. There are full-page illustrations of Puvis de Chavannes' "Ste. Genevieve," of Lhermitte's "The Washerwomen," Lesrel's "An Interested Party" of cavaliers in magnificent costumes, playing at chess; of one of Carrier-Belleuse's danseuses, a notable picture of French street life; "The Ages of the Workman," by L. Frédéric; a "Geisha Dancing by Moonlight," by Régamey; a picture of soldiers on the march, by Jeaniot, and a marine by Mesdag, a "Return from Fishing." The large plate in colors is after M. Paul Mathey's portrait of Mlle. Lara of the Comédie Française.

IN THE SARGASSO SEA, by Thomas A. Janvier, is an excellent story, and tales of the sea that are really good are so few that Mr. Janvier's book is likely to secure not only temporary vogue, but a permanent place in the literature of the ocean, in which De Foe, Marryatt, Cooper, and Clark Russell have won fame. The wonderful Sargasso Sea, a mystery and terror to the ancient mariners, furnishes a fitting scene for the strange adventures of the hero of this story. How he became entangled and held in this weird port of lost ships, which have been drifting into it for centuries, and which once drawn into it never return; how he struggles manfully to escape from this lonely labyrinth of wreck, ruin, and death, is the tale well told by Mr. Janvier. We can, indeed, most heartily recommend "In the Sargasso Sea" to all lovers of the weird, mysterious, and romantic in fiction. (Harper Brothers, \$1.25.)

THE HAUNTS OF MEN, by Robert W. Chambers, is a collection of short stories comprising contributions of the author to various newspapers and magazines, and now brought together in a volume, well suited to while away an idle hour on a hot Summer's day. There is much variety of scene, incident, and characters in the book. Mr. Chambers finds his inspiration in North Carolina mountains, Virginia battlefields of the Civil War, the slums of New York, Maine's breezy woods and lakes, and in the Latin Quarter of Paris. There is variety also in the quality of the stories. Some are good, others are barely up to the standard of the Sunday newspaper column, but all are readable, and leave no doubt as to the author's talent in painting life as he sees it. (Frederick A. Stokes Co., \$1.00.)

KRONSTADT, by Max Pemberton, cannot fail to interest a wide circle of readers who enjoy a stirring story of adventure. Herein are no discussions of social problems to tax the mental faculties of the reader, but a romantic narrative written with the author's customary strength and carrying the reader with lively interest from the first vivid presentation of the impregnable fortress, which gives the book its title, through the thrilling vicissitudes that beset the lovers, to the dramatic dénouement that warrants one in believing that they lived happy ever after, in the fashion of the prince and princess in a fairy tale.





The heroine is a young and beautiful English girl, engaged in teaching the daughters of the governor of the fortress, but who, in order to achieve independence for herself and a child brother dependent upon her, by a single stroke has undertaken to put her government in possession of the plans of the citadel and its adjacent fortifications. Apprehended and imprisoned, her lover, a young Russian officer of the garrison, is compelled, through his sense of honor and patriotism, to denounce her, but seeks to make reparation by rescuing her from her dungeon and impending punishment. Upon an order obtained from his commander, allowing her to be removed to less uncomfortable quarters, he obtained possession of the prisoner, places her upon his yacht, a craft of remarkable speed, and endeavors to restore her to liberty and safety, by flight with her to England. The pursuit by Russian cruisers, and a series of exciting episodes *en voyage*, are handled with uncommon skill and ingenuity by the writer, and this latest product of his pen should find a place in the list of romances who like a romantic story, and like that romantic story well told. (D. Appleton & Co., \$1.50.)

SILENCE, AND OTHER STORIES, by Mary E. Wilkins, form a volume which maintains the high reputation of the author. Each of the six narratives is in the form and style familiar to her wide circle of admirers. "Silence" is based upon an episode of our frontier war with the French and Indians. Incidental to the story, her pen draws with thrilling force a graphic description of the massacre of the village of Deerfield. In "Evalina's Garden," a history of an unusually sequestered family in New England, two Evalinas figure, belonging to different generations. The elder heroine has sacrificed a chance of marital happiness through her devotion to decorum, but her younger namesake leaps the barriers of conventionality, and cuts a way to happiness. "The Buckley Lady" is a quaint study of eccentric village parents, who with a tyranny born of affection and ambition seek to turn the life of their beautiful daughter from the channels into which, by reason of environment, it would naturally flow. "The Little Maid at the Door" recounts one of the many cruel sacrifices of innocent lives, when the terror of witches in Massachusetts bereft even good men and true of reason and conscience. "A New England Prophet" is a spirited picture of a farcical condition of affairs that resulted when a worthy farmer developed an apparently sporadic case of similar and equally alarming tenets as those held by the followers of Joseph Miller. "Lydia Hersey" forms the sixth of these stories, all of which, though slightly monotonous, are notable for their photographic fidelity to characterization, modes of thought, and local coloring of the individuals and scenes amid which the author places them. (Harper Brothers, \$1.25.)

#### SCHOOL-ROOM DECORATION.

THE subject of the proper decoration of school-rooms is, we are glad to see, attracting more and more attention. The rooms in which millions of children spend the greater part of their lives should not be prisons from which they are happy to escape at every opportunity. They should be made pleasant and cheerful, and should, if possible, present some new feature of interest every day. For this last reason (and others) school committees will do well not to be in a hurry about permanent decorations, such as painted friezes and panels built into the walls. These should be reserved for the artist of exceptional talent who will sooner or later appear to claim the opportunity. Nothing is worse in a school-room than a badly designed and poorly executed mural painting or relief, which is not only a waste of money, but encourages incompetency and sets up a low and conventional standard of taste. Nor is anything of the sort necessary. All the great masterpieces of art may be placed before the pupils' eyes by means of photographs and casts; and while these will not take the place of original work, they are often of more importance than such original work as can be had. A good way of displaying the large photographs of paintings and architecture which may be procured from Braun, Clement & Co., the Berlin Photographic Co., and Hanfstaengel & Co. (the latter are just about to bring out a series of photographs of the fine collection of Van Dycks at Windsor Castle) is to arrange them in shallow, upright cases, fixed against the wall, and supplied with movable frames, which will permit of changing the display from time to time. In this way the pupils can be led, in the course of a year or so, through the whole history of art, from the Pyramids to the Acropolis of Athens, from that to Santa Sophia and St. Mark's to the cathedrals of Rouen and Amiens and Westminster, to St. Peter's and the Sistine Chapel, the examples of each great architectural period being accompanied by specimens of the painting and sculpture of the same time. In this way, not only the history of art, but general history also may be taught, and the succession of

fresh pictures would keep the children's interest constantly awake.

Casts cannot be treated in this way, and must, consequently, be few, and should be selected with great care. It is better to send even from a distance to a reputable dealer like Castelvaggi, than to buy the copies of casts that are usually sold by wandering plaster-cast men. There is frequently as much difference between one cast and another as there is between all casts and the original. A good collection should include some of the Egyptian low reliefs of the early Empire, of farmers with their cattle, hunters with their dogs and game, and the like; one or two of the Greek tombstones with their scenes of domestic life, as well as a slab or two from the frieze of the Parthenon, and heads of the Hermes of Praxiteles and of the Venus of Melos—these and a few heads of saints from Rouen (to represent the best Gothic sculpture), and of Michael Angelo's Moses and Julian de' Medici, and some of the panels from the gate of the Baptistery at Florence, or some of Luca Della Robbia's dancing children. Color remains to be considered. Our own color-prints, especially those of the last few years, offer a considerable choice of subjects; but we would add to these a few good Japanese prints, which, though becoming more rare year by year, are still to be had cheaply. All these, it must be understood, are not to exclude good original works. These are, indeed, necessary if the great masters are to be properly appreciated through reproductions. Original works, on account of their cost, can, however, be obtained but slowly. It might be well to get up, every now and then, a loan collection of pictures and bric-à-brac. Rich neighbors, if properly approached, and assured that their treasures will receive no damage, will often be glad to lend them. But here it will sometimes be necessary to guard against the bad taste of owners, who frequently set an inordinate value upon very poor work, merely because it belongs to them.

WE have received a statement of the Ways and Means Committee of the National Academy of Design, from which it appears that about \$600,000 is needed for the erection of the new building on Cathedral Parkway, and that some \$50,000 is wanted at once to provide for the building of the schools, which, it has been determined, are to be erected first. The financial report shows that the Academy possesses trust funds to the amount of \$105,000, a maintenance fund of \$100,000, a building fund of \$193,500, and owns without incumbrance the site for the new building, which is valued at \$249,000. The appeal for subscriptions in aid of building fund is signed by Mr. Henry G. Marquand, Mr. Seth Low, Mr. Perry Belmont, Mr. Charles T. Barney, and other prominent and wealthy citizens.

## CORRESPONDENCE.

#### OIL AND WATER-COLOR PAINTING.

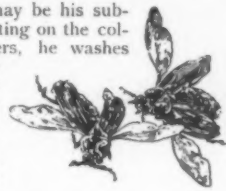
M. J.—To produce the effect of a bluish white transparent mist over a landscape, first cover the painting after it has become dry with clean poppy oil put on with a stiff flat bristle brush and well rubbed in. Then take a little Silver White, Yellow Ochre, Ivory Black, and Light Red, and mix them into a tone of light gray, adding a little Cobalt if necessary, and omitting the Yellow Ochre according to the effect you wish. Mix this tone with a great deal of clear oil, and then rub it well into the canvas with the same flat bristle brush. This will give a semi-transparent, misty effect, showing indistinctly the details of the painting beneath. If the scumble does not cover the canvas as evenly as you wish, use the fingers to rub it in after the brush has been employed.

H. L. R.—Soehné Frères French retouching varnish, if put on thickly, will last a year and sometimes longer. It may be renewed as often as necessary, and is very generally used in place of any permanent varnish. The latter must not be applied until a picture has been painted a year at least. It is never well to put two different kinds of varnish on the same picture. It is best to remove the old varnish entirely, if it is desirable to apply another kind.

M.—Ordinary water-colors may be used for painting on velvet, but they must be mixed with weak ammonia, spirits of wine, gum dragon, or some such vehicle, to prevent their running into each other, or sinking too deeply into the material.

N. O.—The difference between "gouache" and "water-color" proper is that in the former the artist may have a colored background upon which he puts on the lights in successive layers, while in "aquarelle" (or water-color painting), working upon a white ground, he reserves the white for the lights of

the picture, whatever may be his subject, and instead of putting on the colors in successive layers, he washes them. In gouache he uses body color, such as Chinese white, giving solidity to the tints, but at the sacrifice of delicacy and transparency, in which lies the great charm of a water-color.



N. T.—You can use a basswood panel of the sort you inquire about with safety. It must be primed much as ordinary canvas is primed. The brush marks on the smooth wood, however, give a kind of tooth very pleasant to paint upon. The panels can be framed as any other oil painting would be. They are specially prepared for artists, in any size or shape. They cost less than ordinary canvas.

P. Q.—In painting any body of water in a landscape, remember that the reflected sky overhead always influences the color of the water, which must necessarily repeat the same colors as the sky to a certain degree; the reflected color, however, will generally be darker and grayer upon the water than the actual color as seen in the sky.

#### PAINTING ON SILK AND SATIN.

A. S. T.—No previous preparation of the material is necessary for painting in oil colors on silk or satin. Tightly stretch the material, and thin the colors with turpentine, but not so as to make them run. Use only enough color to hide the material beneath, and blend the lights into the dark shadows with the help of a dry brush. If, when the first coat of color is dry, the material shows through it, apply a second, which work in like the first; then bring out the stamens of the flowers and the marking of the leaves sharply, and throw them well up by working in deep shadows behind or near them, but attempt no great amount of shading. Dark flowers require a good deal of working up; light flowers do not, and therefore are preferable in this kind of work. Use a wooden rest to keep the hand from touching the wet paint while the work is in progress. This consists of a bar of wood two inches wide, raised at its extremities by feet two inches high; its length is variable, according to the size of the painting, which it should just clear. Place it across, and steady the hand by resting upon it while working. When the painting is quite dry (it will take four or five days), varnish it with white spirit varnish, if it has dried dead and colorless; but if the colors are bright, omit the varnishing, as it gives a sticky look to the work. No one should attempt to paint in oil colors upon silk or satin without some previous knowledge of oil coloring, as the success of the work depends upon the clearness with which the oils are sparingly employed, and a beginner, not knowing the exact shades to lay on, will produce thick and muddy effects from working over the same place too often.

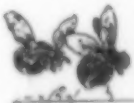
#### SUNDRY QUERIES ANSWERED.

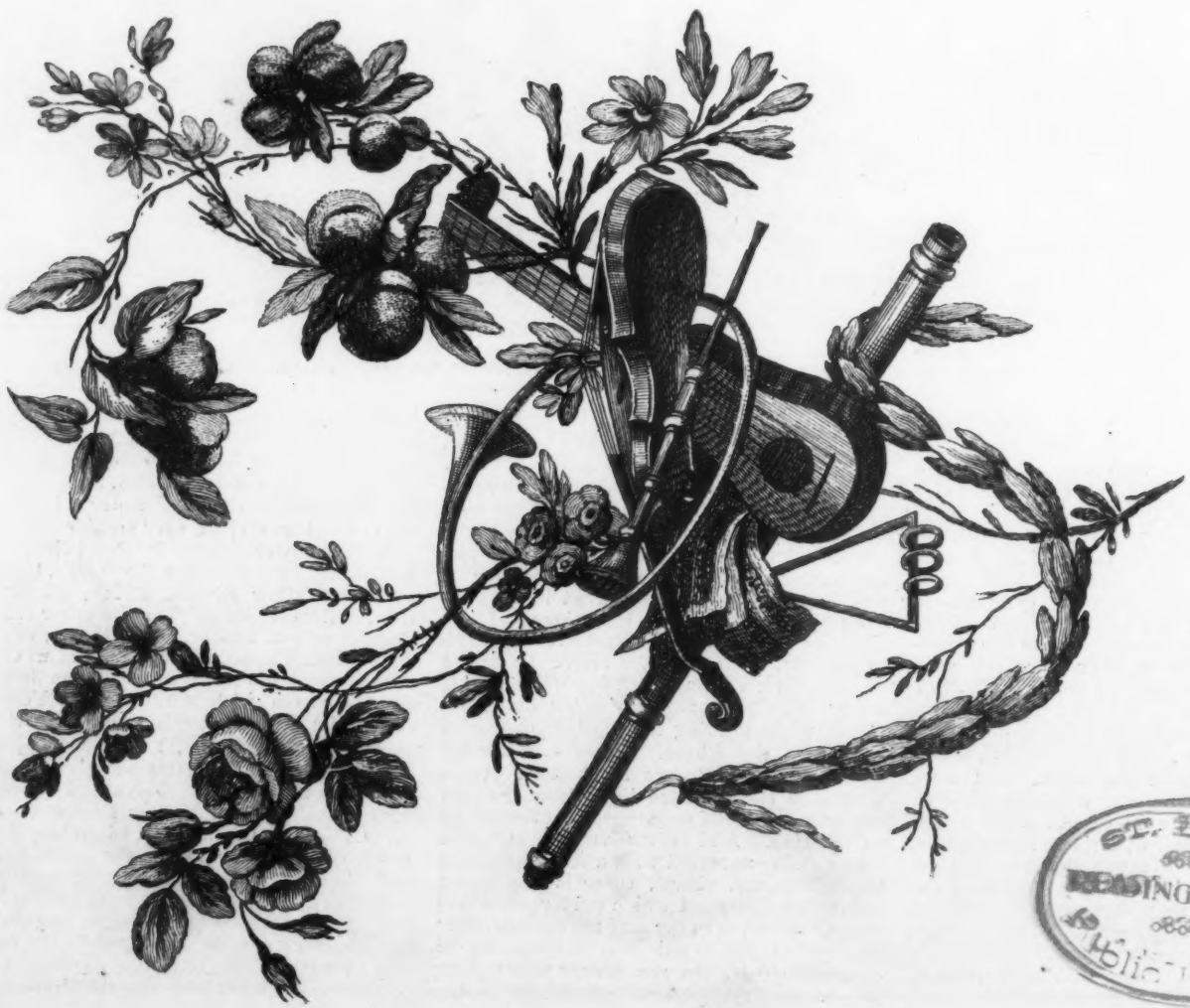
L. T.—The French china formerly known as the Charles Field Haviland porcelain is now the "G. D. A." Limoges china, the marks on both white and decorated ware having been recently changed and made simpler.

S. M. G.—A figure is said to be "inscribed" when it is so drawn *within* another figure that all its angles or its circumference touch the boundary-lines of that figure. A figure is "described" when it is drawn *outside* of another, so that every side of the figure without shall touch an angle or the circumference of the inscribed figure. It is "circumscribed" if the figure without be a circle.

M. T. J.—The only kiln provided with a testing rod is the Hall kiln, manufactured by William M. Crane Co., 838 Broadway, New York. The advantage of this, especially for amateurs, is great, for the rod, being provided with a china thimble at one end, on which you have put little patches of fresh color, is inserted in the kiln at the same time as the rest of your work. This rod can be removed from time to time to show the progress of the firing.

D. L.—No man is perfectly like another either in external construction or integral parts, whether great or small, or in the system of the bones. The nationality of an individual is often distinctly suggested by the shape of his head. The skull of a Calmuck is flat on the top and prominent at the sides; the face also being broad and flat. The skull of an Ethiopian is small, narrow at the top, high behind, and strongly projecting below. In the European, the head has a much more protuberant arch and spherical form behind than is observed in the negro. Vesalius tells us that "stupidity or the reverse is determined by the forehead and bone of the nose."





THE SECOND OF A SERIES OF DECORATIVE DESIGNS FOR LOUIS QUINZE AND LOUIS SEIZE DECORATION. REPRODUCED FROM THE ORIGINAL ENGRAVINGS.



## MINIATURE PAINTING.

A highly interesting and instructive book, "Heirlooms in Miniatures," by Anne Hollingsworth Wharton, has just been brought out by Messrs. J. B. Lippincott Co., of Philadelphia. Now that miniature painting is



HONORABLE JOHN DRAYTON. BY RICHARD COSWAY.

once more in vogue, the book is particularly welcome, and we trust it will receive the attention it certainly deserves from those who are interested in the subject.

It is a collection of reproductions of representative American miniatures with text descriptive, biographical, and anecdotal. In the course of the author's researches she came upon much heretofore unpublished information, which throws light on the personality of artists such as Benjamin West, John Singleton Copley, Charles Wilson Peale, Edward Greene Malbone, and Richard Cosway. By permission of the publishers we show on this page examples of the work of Cosway, Copley, Miles, Malbone, and Emily Drayton Taylor, the last a portrait of Dr. S. Weir Mitchell. The portrait of Miss Rachel Gratz was painted as a present to her friend, Mrs. Hoffman. Though a Jewess, she was a pronounced blonde, while her sister, Rebecca, whose portrait was also painted by Malbone, had the dark hair and eyes and brilliant complexion characteristic of her race. Edward Miles, whose portraits of the Czar Alexander I. and the Empress Maria Louisa we reproduce, was born in Yarmouth, England, in 1752. He painted many royalties before he emigrated to Philadelphia in 1807. He was one of the founders of the Society of Artists of the United States. Cosway was another Englishman whose work has been imitated to an enormous extent. The portrait of the niece of Admiral Coffin appears



THE EMPRESS MARIA LOUISA. BY EDWARD MILES.

to be a genuine example of his work. Miss Wharton has made a very charming book of these anecdotes of Colonial and Revolu-



MISS RACHEL GRATZ. BY EDWARD MALBONE.

tionary times; the numerous illustrations are well printed, and the volume is attractively bound in an eighteenth-century design in crimson and gold. The work ends with a chapter on miniature painting, from which the following extracts are made:

"Those who begin to paint miniatures should possess a thorough knowledge of drawing, without which nothing of any real



DR. S. WEIR MITCHELL. BY EMILY DRAYTON TAYLOR.

or permanent value can be accomplished. The first step in painting a portrait on ivory is to draw in lightly with a very hard pencil the general outline, and barely indicate where the features are to be. Do not rub out much with india-rubber, as that will make the ivory glossy and therefore difficult to work on afterward; but take some clean



ALEXANDER I. OF RUSSIA. BY EDWARD MILES.

water and a brush, or a fine rag on the end of a pointed stick, with which the mistake can be safely removed. Above all, the ivory should be kept ever clean and fresh, otherwise the work will have a muddy, dull look.



ADMIRAL LORD RODNEY. BY COPLEY.

After the features are placed, take a fine sable brush, and with a tint made of crimson lake, burnt sienna, and neutral tint, then work them up, indicating the strong shadows and the hair, or, rather, the general outline of the hair masses. To get the greatest brilliancy in hair effects, wash on the brightest colors first, then work up the deeper shadows later. The dress or coat or drapery should then be put in, not attempting too much at first, but rather striving for a general effect. It is well after this to put in the flesh color, vermillion, and yellow ochre; a broad, flat wash, not quite so strong, on the high lights on the forehead, then broadly work in the general mass of shadow, keeping well in mind the salient points of likeness, and learning, above all, what not to see as well as what to see. Work the warm tones on the upper part of the face, and around the chin and under the lower lip some tones of green, and a little yellow on the throat; but this all varies with different people, just as some skins have a violet and others a green or a yellow undertone. The upper lip may be made of a more decided carmine, the lower of a redder shade. The hair should be put in with broad washes, always in the direction needed, and nearly in the value ultimately desired, keeping the shadows warm if there is much color in the hair, and cool where the light is high on top, except just where the hair turns over in the light, and where, if the shade is dark, the full, warm color appears. In working



MRS. HARE. BY EDWARD GREENE MALBONE.

on the hair, always make the strokes go in the direction in which the hair lies. Hair must not look like flesh, nor, again, have

the same texture as either background or drapery, and can be painted with a broad touch. Drapery must be of yet another texture. This relieves the uniform flat effects so often seen in miniatures, a flatness utterly at variance with good portrait art. Body color (white) should be avoided as much as possible, and never used in the flesh, or there is sure to come from it a thick, pasty, opaque look, and the picture at once loses its charm. Body color may be used in drapery mixed with colors; however, to say that this is right or wrong is impossible, as there are fine examples of drapery done in both ways. A background is, though seemingly simple and secondary, a most important factor in any portrait, and none the less so in a miniature.

"The soft gray effects, shading on either the brown, carmine, and umber, or the blue, Payne's gray, and green, are usually satisfactory. The clouds and blue sky so much used by Cosway and Trott are also very good, but were rather better when back of ladies and gentlemen with powdered hair. A light background often makes the skin appear darker. The outdoor effects of green are most becoming to flesh, but great care must be used in the tones of greens to keep them far enough away, for a background should always be merely a background, and never intrude. A consideration of the greatest importance is to secure a harmony of color as well as of form. In order to do this a careful selection of the general scheme should be made. A spotty composition is to be avoided, and far more depends on this than is generally supposed. A miniature, though so small, can express depth, atmosphere, and sentiment, but overmuch should not be attempted, or it fails of half its charm and individuality, which should be preserved in all simplicity.

"Work should be done from life always, for in no other way can a lifelike reproduction or effect be attained. The colors must be seen, not imagined. This need not strictly hold good for drapery, as that can be worked up, after getting its general effect on the sitter, by having the dress or coat placed beside one on a manikin, which has a more quiet personality, and therefore gives more time to finish a fold or a shadow with thought and care."

#### TWO PRIZE COMPETITIONS.

THE MUNICIPAL ART SOCIETY OF NEW YORK invites a competition for a bronze base for a standard similar to those in the piazza of St. Mark's at Venice. The Society has in mind that the completed pedestal should be erected in the plaza before or on the steps of the City Hall in New York. The decorations should, therefore, be appropriate to this site.

It has been estimated that such a standard, to be not more than fifteen feet in height, could be cast in bronze and set up in position for about \$3000. It is not expected that this sum should cover the cost of making the original model. The design must not be so elaborated as to demand an increased expenditure.

The Society in instituting this competition does not undertake the erection of the standard, nor pledge itself in any way to otherwise recompense the successful competitors than by the payment of the several cash prizes which it offers; at the same time, in view of the fact that the present city flag-staff projects in an unsightly and undignified manner from the cupola of the City Hall, it is not unreasonable to hope that, should a worthy design be obtained, the necessary funds for the erection of a proper and suitable standard may be forthcoming either from the City Treasury or private munificence. The Society also invites a competition for a design for a cast-iron drinking fountain, which may be for man only, or for man and beast, and which could be cast in large numbers and set up in the public places of the city of New York for the sum of about \$250. It is not expected that this sum should cover the cost of making the original model. The decorations of the fountain should be such as would render it appropriate for use in the city of New York. For particulars regarding these prize competitions, address Mr. E. Hamilton Bell, Secretary, Municipal Art Society, 215 West Fifty-seventh Street, New York.

## NEW PUBLICATIONS.

### WHAT IS ART?

COUNT TOLSTOI'S essay is a work which may be expected to make a stir among artists and critics the world over. The veteran author, the foremost living man of letters, includes in his view the literature, drama, music, and painting of the day, and denounces in vigorous terms the theory of "art for art's sake," and the dilettanteism and commercialism that are so prevalent at the present time. He directs our attention to the supreme importance of the subject, or, rather, of the artist's feeling concerning it, to express which should be the motive of his work. Ordinary language may express ideas better; it is for art to express sentiments; and the value of the work of art (other things being equal) will depend on the value of the sentiment. Tolstoi rates very low the sentiment of beauty, and this we think is his chief mistake. He would have the artist address himself to the whole people, rich and poor, cultivated and uncultivated; and he points, as examples of the work which he considers most admirable, to the paintings of Millet, Jules Breton, and Bastien Lepage, and the novels of Dickens and Dostievsk. Burne Jones, Puvis de Chavannes, and most of the new school in French literature he condemns as too narrow, obscure, and super-refined to appeal to the people. He devotes a whole chapter to showing up Wagner as the chief of modern "counterfeiters of art," that is to say, of those who aim to please by borrowed images and superficial effect, without any real artistic inspiration. His choice of models, and of those whom he holds up as horrible examples of bad art, is sure to be contested; but American artists especially will find much in this book to stimulate thought about their relations with the public. Everything points to the conclusion that in the future our artists will be more and more employed in the decoration of public buildings, in illustration, and in other ways in which the tastes and capacities of the general public will have to be consulted. Tolstoi warns them to avoid subjects and modes of execution which can be appreciated only by a few, and counsels them to cultivate breadth, sincerity, and clarity, and to apply their art to themes which everybody will recognize as of importance to the whole of humanity. (T. Y. Crowell & Co.)

THE DICTIONNAIRE DES SCULPTEURS DE L'ÉCOLE FRANÇAISE, DU MOYEN ÂGE AU RÈGNE DE LOUIS XIV., prepared by the sculptor Stanislas Lami, will take a place beside the works of Viollet-le-Duc and Courajod as a book of reference for students of Gothic art, and of the beginnings of the French Renaissance. In France, Gothic sculpture reached its highest pitch of excellence, and many eminent writers share the opinion of M. Lami that were it not for the influence of the Renaissance it might have progressed still further and have produced works to compare with the masterpieces of Athens, Rome, and Florence.

At the beginning of the Middle Ages there was little work in stone or marble other than merely ornamental; the figure was seldom adequately treated except on a small scale in ivory, gold, or silver. But as the great Gothic cathedrals went up, sculpture took a higher flight, and ornamented the huge doorways with scenes from the Bible, the tombs with effigies of knights and ladies, statues of saints in high relief were set up against the pillars, and all that fanciful and grotesque decoration of gargoyles, crochets, niches, and pinnacles was gradually developed. At the same time the art of wood-carving advanced to the highest point of perfection; and the stalls and retables of the period, decorated with characteristic scroll-work, fantastic animals and figures, are the best models for the modern artist in that line.

Among the earlier sculptors noticed are Roullant Leroux of Rouen, the designer of the great portal of the cathedral and sculptor of several of the figures that decorate it; Claus Sluter, whose "Well of Moses" at Dijon, with its six figures of prophets supported by consoles sculptured with thistles and vines, was originally surmounted by a crucifixion, with figures of the Virgin, St. John, and Magdalen; Jean-Pépin de Huy and his pupil, Hennequin de Liège, one of whose most celebrated works was the mortuary statue of the fool of Charles V., which stood

in cap and bells, and with his bauble in his hand, in St. Denis; and Jacques de Baers, whose retable in gilt wood, made for the Duke of Burgundy, is in the museum of Dijon. In the fifteenth and in the early sixteenth century, the native French or Flemish traditions were carried on by Michel Colombe, whose bas-relief of St. George and the dragon is in the Louvre, and by Antoine Avernier, of whose immense work on the stalls of the cathedral of Amiens over three thousand figures still remain. The influence of the Italian Renaissance was carried into France by the brothers Juste de Florence, related in some way to the celebrated printer and publisher of the name, and to whom is due the mausoleum of Louis XII., with its reliefs of the Passage of the Alps, the king's entry into Milan, and the Battle of Agnadelli, and by the artists brought over by Francis I., Domenico Florentin (best known by his engravings after Michael Angelo and Titian), and Jerome della Robbia, son of the more celebrated Andrea, whose work in enamelled terra-cotta decorated the Château of Fontainebleau. Jean de Bologne, on the other hand, carried the French feeling into Italy. He was born at Douai, but his principal works are the Fountain of Neptune at Bologna and several statues and reliefs at Florence. The more celebrated sculptors of the French Renaissance, Germain Pilon, Jean Cousin, and Jean Goussier, are treated of at considerable length. A bibliographical list is appended to each notice. The work is the only one in its department. (Paris, Honoré Champion, 9 Quai Voltaire.)

THE FIGARO-SALON, part No. 4, contains a full-page engraving of Mr. Gari Melcher's picture of "The Pilgrims of Emmaus," the subject of which has also been treated by M. Dagnan-Bouveret. Other illustrations of special interest to Americans are Mr. J. Alexander's "The Blue Bowl," a young woman with a bowl of flowers leaning toward the spectator, and a portrait of Loie Fuller in a robe bordered with flowers, from the painting by Lerolle. There are full-page illustrations of Puvis de Chavannes' "Ste. Genevieve;" of Lhermitte's "The Washerwomen;" Lesrel's "An Interested Party" of cavaliers in magnificent costumes, playing at chess; of one of Carrier-Belleuse's danseuses, a notable picture of French street life; "The Ages of the Workman," by L. Frédéric; a "Geisha Dancing by Moonlight," by Régamey; a picture of soldiers on the march, by Jeaniot, and a marine by Mesdag, a "Return from Fishing." The large plate in colors is after M. Paul Mathey's portrait of Mlle. Lara of the Comédie Française.



IN THE SARGASSO SEA, by Thomas A. Janvier, is an excellent story, and tales of the sea that are really good are so few that Mr. Janvier's book is likely to secure not only temporary vogue, but a permanent place in the literature of the ocean, in which De Foe, Marryatt, Cooper, and Clark Russell have won fame. The wonderful Sargasso Sea, a mystery and terror to the ancient mariners, furnishes a fitting scene for the strange adventures of the hero of this story. How he became entangled and held in this weird port of lost ships, which have been drifting into it for centuries, and which once drawn into it never return; how he struggles manfully to escape from this lonely labyrinth of wreck, ruin, and death, is the tale well told by Mr. Janvier. We can, indeed, most heartily recommend "In the Sargasso Sea" to all lovers of the weird, mysterious, and romantic in fiction. (Harper Brothers, \$1.25.)

THE HAUNTS OF MEN, by Robert W. Chambers, is a collection of short stories comprising contributions of the author to various newspapers and magazines, and now brought together in a volume, well suited to while away an idle hour on a hot Summer's day. There is much variety of scene, incident, and characters in the book. Mr. Chambers finds his inspiration in North Carolina mountains, Virginia battlefields of the Civil War, the slums of New York, Maine's breezy woods and lakes, and in the Latin Quarter of Paris. There is variety also in the quality of the stories. Some are good, others are barely up to the standard of the Sunday newspaper column, but all are readable, and leave no doubt as to the author's talent in painting life as he sees it. (Frederick A. Stokes Co., \$1.00.)

KRONSTADT, by Max Pemberton, cannot fail to interest a wide circle of readers who enjoy a stirring story of adventure. Herein are no discussions of social problems to tax the mental faculties of the reader, but a romantic narrative written with the author's customary strength and carrying the reader with lively interest from the first vivid presentation of the impregnable fortress, which gives the book its title, through the thrilling vicissitudes that beset the lovers, to the dramatic dénouement that warrants one in believing that they lived happy ever after, in the fashion of the prince and princess in a fairy tale.





The heroine is a young and beautiful English girl, engaged in teaching the daughters of the governor of the fortress, but who, in order to achieve independence for herself and a child brother dependent upon her, by a single stroke has undertaken to put her government in possession of the plans of the citadel and its adjacent fortifications. Apprehended and imprisoned, her lover, a young Russian officer of the garrison, is compelled, through his sense of honor and patriotism, to denounce her, but seeks to make reparation by rescuing her from her dungeon and impending punishment. Upon an order obtained from his commander, allowing her to be removed to less uncomfortable quarters, he obtained possession of the prisoner, places her upon his yacht, a craft of remarkable speed, and endeavors to restore her to liberty and safety, by flight with her to England. The pursuit by Russian cruisers, and a series of exciting episodes *en voyage*, are handled with uncommon skill and ingenuity by the writer, and this latest product of his pen should find a place in the list of readers who like a romantic story, and like that romantic story well told. (D. Appleton & Co., \$1.50.)

SILENCE, AND OTHER STORIES, by Mary E. Wilkins, form a volume which maintains the high reputation of the author. Each of the six narratives is in the form and style familiar to her wide circle of admirers. "Silence" is based upon an episode of our frontier war with the French and Indians. Incidental to the story, her pen draws with thrilling force a graphic description of the massacre of the village of Deerfield. In "Evalina's Garden," a history of an unusually sequestered family in New England, two Evalinas figure, belonging to different generations. The elder heroine has sacrificed a chance of marital happiness through her devotion to decorum, but her younger namesake leaps the barriers of conventionality, and cuts a way to happiness. "The Buckley Lady" is a quaint study of eccentric village parents, who with a tyranny born of affection and ambition seek to turn the life of their beautiful daughter from the channels into which, by reason of environment, it would naturally flow. "The Little Maid at the Door" recounts one of the many cruel sacrifices of innocent lives, when the terror of witches in Massachusetts bereft even good men and true of reason and conscience. "A New England Prophet" is a spirited picture of a farcical condition of affairs that resulted when a worthy farmer developed an apparently sporadic case of similar and equally alarming tenets as those held by the followers of Joseph Miller. "Lydia Hersey" forms the sixth of these stories, all of which, though slightly monotonous, are notable for their photographic fidelity to characterization, modes of thought, and local coloring of the individuals and scenes amid which the author places them. (Harper Brothers, \$1.25.)

#### SCHOOL-ROOM DECORATION.

THE subject of the proper decoration of school-rooms is, we are glad to see, attracting more and more attention. The rooms in which millions of children spend the greater part of their lives should not be prisons from which they are happy to escape at every opportunity. They should be made pleasant and cheerful, and should, if possible, present some new feature of interest every day. For this last reason (and others) school committees will do well not to be in a hurry about permanent decorations, such as painted friezes and panels built into the walls. These should be reserved for the artist of exceptional talent who will sooner or later appear to claim the opportunity. Nothing is worse in a school-room than a badly designed and poorly executed mural painting or relief, which is not only a waste of money, but encourages incompetency and sets up a low and conventional standard of taste. Nor is anything of the sort necessary. All the great masterpieces of art may be placed before the pupils' eyes by means of photographs and casts; and while these will not take the place of original work, they are often of more importance than such original work as can be had. A good way of displaying the large photographs of paintings and architecture which may be procured from Braun, Clement & Co., the Berlin Photographic Co., and Hanfstaengel & Co. (the latter are just about to bring out a series of photographs of the fine collection of Van Dycks at Windsor Castle) is to arrange them in shallow, upright cases, fixed against the wall, and supplied with movable frames, which will permit of changing the display from time to time. In this way the pupils can be led, in the course of a year or so, through the whole history of art, from the Pyramids to the Acropolis of Athens, from that to Santa Sophia and St. Mark's to the cathedrals of Rouen and Amiens and Westminster, to St. Peter's and the Sistine Chapel, the examples of each great architectural period being accompanied by specimens of the painting and sculpture of the same time. In this way, not only the history of art, but general history also may be taught, and the succession of

fresh pictures would keep the children's interest constantly awake.

Casts cannot be treated in this way, and must, consequently, be few, and should be selected with great care. It is better to send even from a distance to a reputable dealer like Castelvetti, than to buy the copies of copies that are usually sold by wandering plaster-cast men. There is frequently as much difference between one cast and another as there is between all casts and the original. A good collection should include some of the Egyptian low reliefs of the early Empire, of farmers with their cattle, hunters with their dogs and game, and the like; one or two of the Greek tombstones with their scenes of domestic life, as well as a slab or two from the frieze of the Parthenon, and heads of the Hermes of Praxiteles and of the Venus of Melos—these and a few heads of saints from Rouen (to represent the best Gothic sculpture), and of Michael Angelo's Moses and Julian de' Medici, and some of the panels from the gate of the Baptistery at Florence, or some of Luca Della Robbia's dancing children. Color remains to be considered. Our own color-prints, especially those of the last few years, offer a considerable choice of subjects; but we would add to these a few good Japanese prints, which, though becoming more rare year by year, are still to be had cheaply. All these, it must be understood, are not to exclude good original works. These are, indeed, necessary if the great masters are to be properly appreciated through reproductions. Original works, on account of their cost, can, however, be obtained but slowly. It might be well to get up, every now and then, a loan collection of pictures and bric-à-brac. Rich neighbors, if properly approached, and assured that their treasures will receive no damage, will often be glad to lend them. But here it will sometimes be necessary to guard against the bad taste of owners, who frequently set an inordinate value upon very poor work, merely because it belongs to them.

WE have received a statement of the Ways and Means Committee of the National Academy of Design, from which it appears that about \$600,000 is needed for the erection of the new building on Cathedral Parkway, and that some \$50,000 is wanted at once to provide for the building of the schools, which, it has been determined, are to be erected first. The financial report shows that the Academy possesses trust funds to the amount of \$105,000, a maintenance fund of \$100,000, a building fund of \$193,500, and owns without incumbrance the site for the new building, which is valued at \$249,000. The appeal for subscriptions in aid of building fund is signed by Mr. Henry G. Marquand, Mr. Seth Low, Mr. Perry Belmont, Mr. Charles T. Barney, and other prominent and wealthy citizens.

## CORRESPONDENCE.

#### OIL AND WATER-COLOR PAINTING.

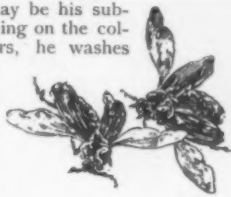
M. J.—To produce the effect of a bluish white transparent mist over a landscape, first cover the painting after it has become dry with clean poppy oil put on with a stiff flat bristle brush and well rubbed in. Then take a little Silver White, Yellow Ochre, Ivory Black, and Light Red, and mix them into a tone of light gray, adding a little Cobalt if necessary, and omitting the Yellow Ochre according to the effect you wish. Mix this tone with a great deal of clear oil, and then rub it well into the canvas with the same flat bristle brush. This will give a semi-transparent, misty effect, showing indistinctly the details of the painting beneath. If the scumble does not cover the canvas as evenly as you wish, use the fingers to rub it in after the brush has been employed.

H. L. R.—Soehné Frères French retouching varnish, if put on thickly, will last a year and sometimes longer. It may be renewed as often as necessary, and is very generally used in place of any permanent varnish. The latter must not be applied until a picture has been painted a year at least. It is never well to put two different kinds of varnish on the same picture. It is best to remove the old varnish entirely, if it is desirable to apply another kind.

M.—Ordinary water-colors may be used for painting on velvet, but they must be mixed with weak ammonia, spirits of wine, gum dragon, or some such vehicle, to prevent their running into each other, or sinking too deeply into the material.

N. O.—The difference between "gouache" and "water-color" proper is that in the former the artist may have a colored background upon which he puts the lights in successive layers, while in "aquarelle" (or water-color painting), working upon a white ground, he reserves the white for the lights of

the picture, whatever may be his subject, and instead of putting on the colors in successive layers, he washes them. In gouache he uses body color, such as Chinese white, giving solidity to the tints, but at the sacrifice of delicacy and transparency, in which lies the great charm of a water-color.



N. T.—You can use a basswood panel of the sort you inquire about with safety. It must be primed much as ordinary canvas is primed. The brush marks on the smooth wood, however, give a kind of tooth very pleasant to paint upon. The panels can be framed as any other oil painting would be. They are specially prepared for artists, in any size or shape. They cost less than ordinary canvas.

P. Q.—In painting any body of water in a landscape, remember that the reflected sky overhead always influences the color of the water, which must necessarily repeat the same colors as the sky to a certain degree; the reflected color, however, will generally be darker and grayer upon the water than the actual color as seen in the sky.

#### PAINTING ON SILK AND SATIN.

A. S. T.—No previous preparation of the material is necessary for painting in oil colors on silk or satin. Tightly stretch the material, and thin the colors with turpentine, but not so as to make them run. Use only enough color to hide the material beneath, and blend the lights into the dark shadows with the help of a dry brush. If, when the first coat of color is dry, the material shows through it, apply a second, which work in like the first; then bring out the stamens of the flowers and the marking of the leaves sharply, and throw them well up by working in deep shadows behind or near them, but attempt no great amount of shading. Dark flowers require a good deal of working up; light flowers do not, and therefore are preferable in this kind of work. Use a wooden rest to keep the hand from touching the wet paint while the work is in progress. This consists of a bar of wood two inches wide, raised at its extremities by feet two inches high; its length is variable, according to the size of the painting, which it should just clear. Place it across, and steady the hand by resting upon it while working. When the painting is quite dry (it will take four or five days), varnish it with white spirit varnish, if it has dried dead and colorless; but if the colors are bright, omit the varnishing, as it gives a sticky look to the work. No one should attempt to paint in oil colors upon silk or satin without some previous knowledge of oil coloring, as the success of the work depends upon the clearness with which the oils are sparingly employed, and a beginner, not knowing the exact shades to lay on, will produce thick and muddy effects from working over the same place too often.

#### SUNDRY QUERIES ANSWERED.

L. T.—The French china formerly known as the Charles Field Haviland porcelain is now the "G. D. A." Limoges china, the marks on both white and decorated ware having been recently changed and made simpler.

S. M. G.—A figure is said to be "inscribed" when it is so drawn within another figure that all its angles or its circumference touch the boundary-lines of that figure. A figure is "described" when it is drawn outside of another, so that every side of the figure without shall touch an angle or the circumference of the inscribed figure. It is "circumscribed" if the figure without be a circle.

M. T. J.—The only kiln provided with a testing rod is the Hall kiln, manufactured by William M. Crane Co., 838 Broadway, New York. The advantage of this, especially for amateurs, is great, for the rod, being provided with a china thimble at one end, on which you have put little patches of fresh color, is inserted in the kiln at the same time as the rest of your work. This rod can be removed from time to time to show the progress of the firing.

D. L.—No man is perfectly like another either in external construction or integral parts, whether great or small, or in the system of the bones. The nationality of an individual is often distinctly suggested by the shape of his head. The skull of a Calmuck is flat on the top and prominent at the sides; the face also being broad and flat. The skull of an Ethiopian is small, narrow at the top, high behind, and strongly projecting below. In the European, the head has a much more protuberant arch and spherical form behind than is observed in the negro. Vesalius tells us that "stupidity or the reverse is determined by the forehead and bone of the nose."





## ALMA-TADEMA AND HIS PAINTING.

M. B.—Tadema, though generally spoken of as an Englishman, is by birth a Belgian; by his art he should be classed with part of the French school. For high finish, correct drawing, attention to detail, without loss of breadth, he compares favorably with Gérôme; and he is a better colorist, has a finer sense of beauty, and is capable of sentiment if his subject demands it. Yet these good qualities are often ignored or denied in certain quarters because he has chosen to paint scenes from antiquity, and to take pains to paint them as correctly as possible. Because such work cannot be done so perfectly that some future archaeologist may not be able to pick flaws in it is no reason why it should not be done at all. And, in any case, it does not seem to be his purpose merely to illustrate the every-day life of the ancients, but to realize a carefully formed idea of the beauty with which we know it to have been filled. We can, at least, accept his archaeology, if we care anything about it, as very much more correct than that of any other painter, but what really concerns us is not to underestimate the art with which he makes use of it. He was represented at Chicago by three excellent pictures in oil and a water-color; each well composed, sober, but pleasing in color, and filled with beautiful things beautifully painted. If reduced to mere outline, these compositions would not be as decorative as those of Mr. Watts, Mr. Moore, Sir Frederick Leighton, or Mr. Crane; in color he is somewhat inferior to the two first-named painters; but with him both line and color are subordinate to the general effect, which is usually much more satisfactory than with any of the artists mentioned. The most interesting of the three oil paintings was the "Dedication to Bacchus." The scene is in the paved court before a temple. A purple awning is stretched in front of the pillars, and the sun shining through it suffuses the faces and necks of the waiting choristers with crimson. In front of it two young girls, dressed as Bacchantes, approach dancing at the head of the procession. Robust young men carry a full wine-skin on a sort of bier; a handsome matron leads along a little boy; a mixing vessel of silver, copied from a well-

known example in the Hildesheim treasure, stands by; and there is that general air of consistency in strangeness which is the surest test of imaginative truth. One may or may not care to know in what manner the ancients may have dedicated a wine-skin to Bacchus; one may or may not take Mr. Alma-Tadema's word for it that the affair may have looked something like this; but, at least, here are a number of beautiful figures, beautifully dressed, beautifully grouped, and so easy and graceful are their movements that we feel assured they would fall into still finer groups as they advanced. Such drawing and painting, we need hardly say, are far beyond what is required in copying a model standing immovable in a position intended to suggest motion. "The Sculpture Gallery" is a larger, upright picture, decidedly less interesting in subject and pictorially. The principal object in the composition is a large vase of black marble, which a slave is turning about on its pedestal to display it to a Roman patrician and his family. Through an open door one sees an outer gallery filled with bronzes and other works of art. The little "Audience at Agrippa's" shows the clients of a Roman patrician ascending and descending his marble stairs in various moods of hope, anxiety, despondency, and assurance.

## GENRE PAINTING.

F. F.—A genre painting may be defined as "a picture which tells a story," presenting the theme portrayed with such graphic directness that "he who runs may read." Literally the word—which is French—means merely "sort" or "kind." Many who have not given much consideration to this matter have the idea that a genre painting, so called, must necessarily be a picture of limited size—such, for example, as one might frame and place upon an easel. Now, in fact, a composition of this character may be of any size. Any composition, we may say, which presents several figures grouped together with a mutual relation in which some definite purpose is expressed or suggested may be classified as a genre subject.

The sentiment has nothing whatever to do with this classification, and the figures may express action or repose, peace or war, spirituality or the reverse; be deco-

rative in character or strictly realistic. Many celebrated mural decorations of the great masters of old—Rubens, Raphael, Angelo, Correggio, and others—were executed in the form of panels or medallions, and (strictly viewed) may be regarded practically as enormous genre pictures. As well-known examples, familiar through illustrations, may be mentioned "The Descent from the Cross," by Rubens; "The Last Supper," Leonardo's masterpiece; Raphael's "The Transfiguration;" Murillo's "Holy Family;" the Sistine Madonna. This style of composition represents what we might call the "heroic genre," where, on a gigantic scale, stories of sacred and mythological history are presented to the eye with wonderful simplicity and directness. The exuberant genius of Rubens is shown equally well in a decorative panel filled with gay nymphs and satyrs or in a devotional subject, where vested saints and winged cherubs are posed with becoming decorum. We may remark, by the way, that there could be no more beneficial preparation for the young student who aspires to become a genre painter than the study of these grand models in connection with the work of modern masters in this field.

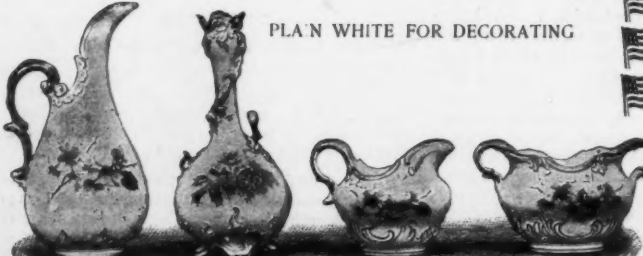
## ANCIENT WOOD-CARVING.

THE reproduction of the wooden statuette of "The Sheik of the Village" at The Art Institute of Chicago, illustrated in our January issue, shows the great antiquity of the craft of the wood-carver. Egypt furnishes the earliest examples. To its dry climate and the care there bestowed on the preservation of the dead, we owe much of our knowledge of ancient work. In the British Museum are fragments of the wood coffin of Men-kau-Ra, a king of the fourth dynasty, and builder of the third pyramid of Gizeh, B. C. 3600, which has incised hieroglyphics on the face of the wood executed with much skill. The gilded wooden coffin of An-antef, a king of the eleventh dynasty, about B. C. 2500, has the portrait carved in bold relief on the lid, showing great ability of treatment. A wooden figure of Rameses II., from the doorway of his tomb at Thebes, compares very favorably with work of a much later and more modern period. There is also a statue of another king of the same dynasty in the collection.

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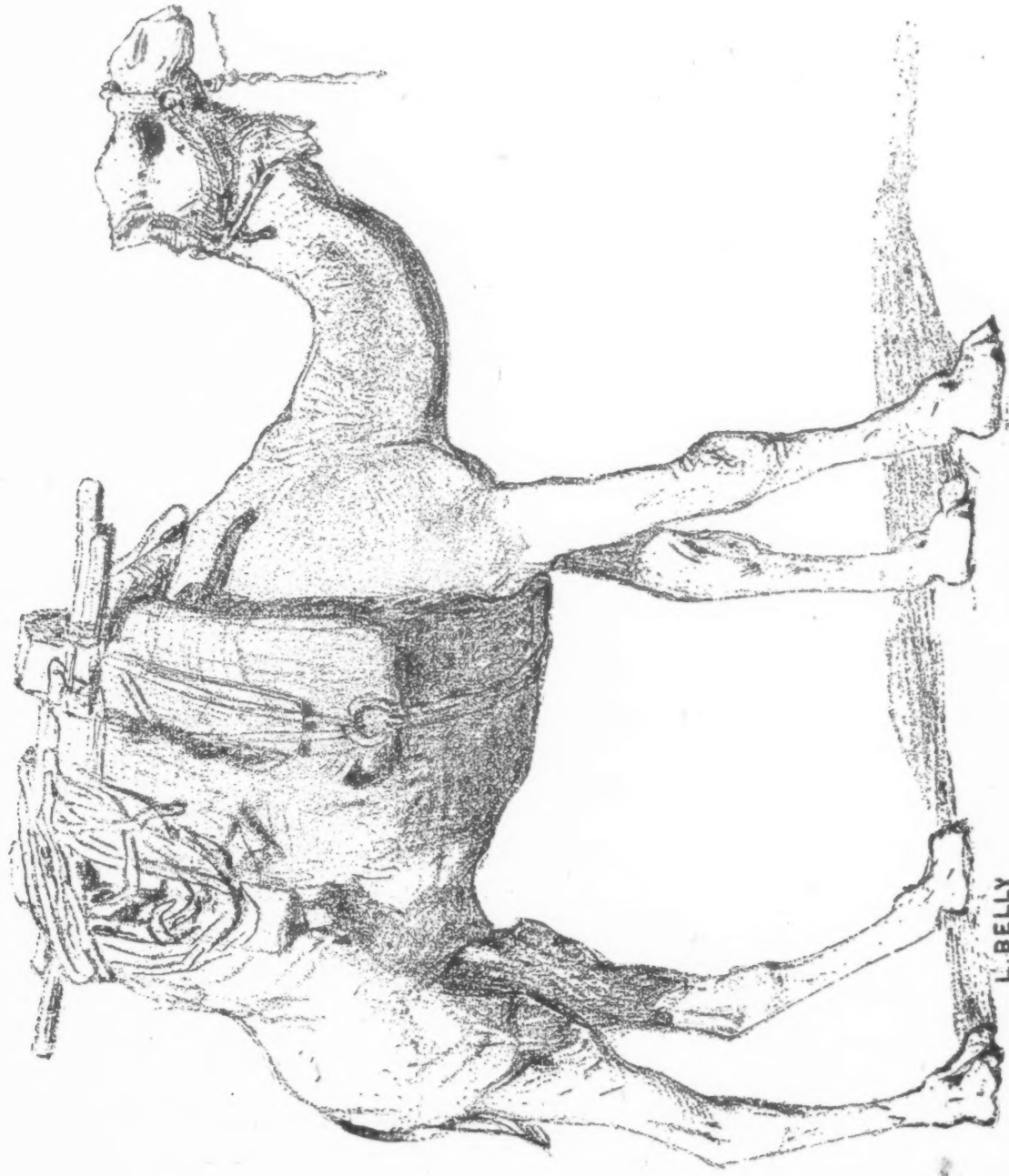


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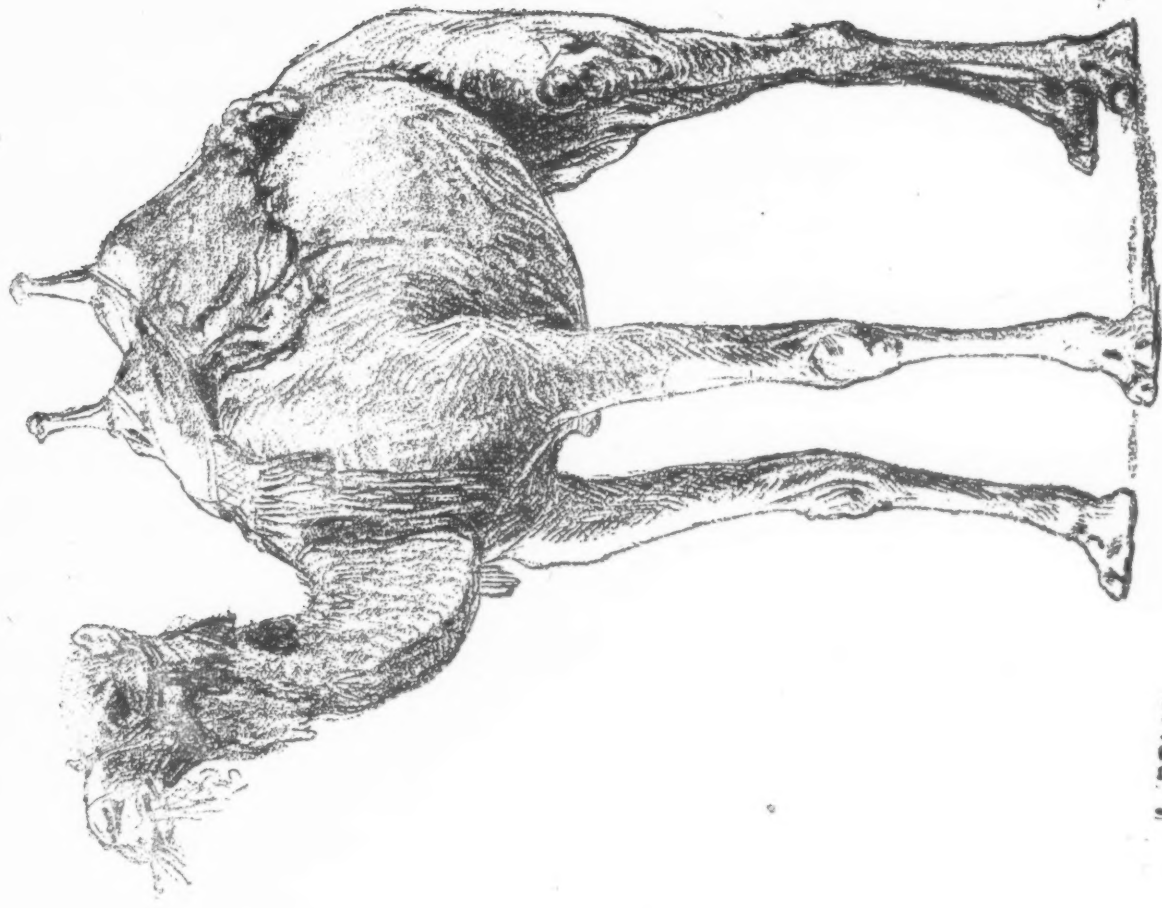
The Art Amateur Drawing Studies.—Animals



# The Art Amateur Drawing Studies.—Animals.



L. BELLY



L. BELLY



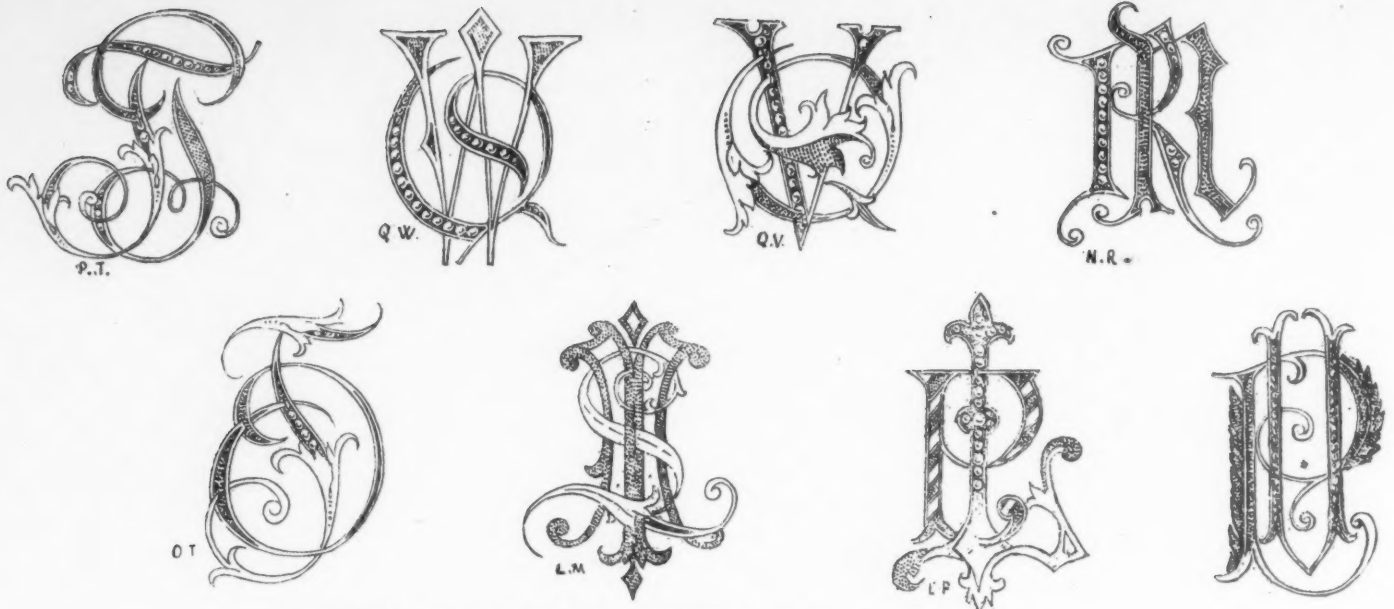


# The Art Amateur Working Designs.

Vol. 39. No. 3. August, 1898.



NO. 1917.—RHODIAN PLATES. (16TH CENTURY.) IN THE CLUNY MUSEUM, PARIS.

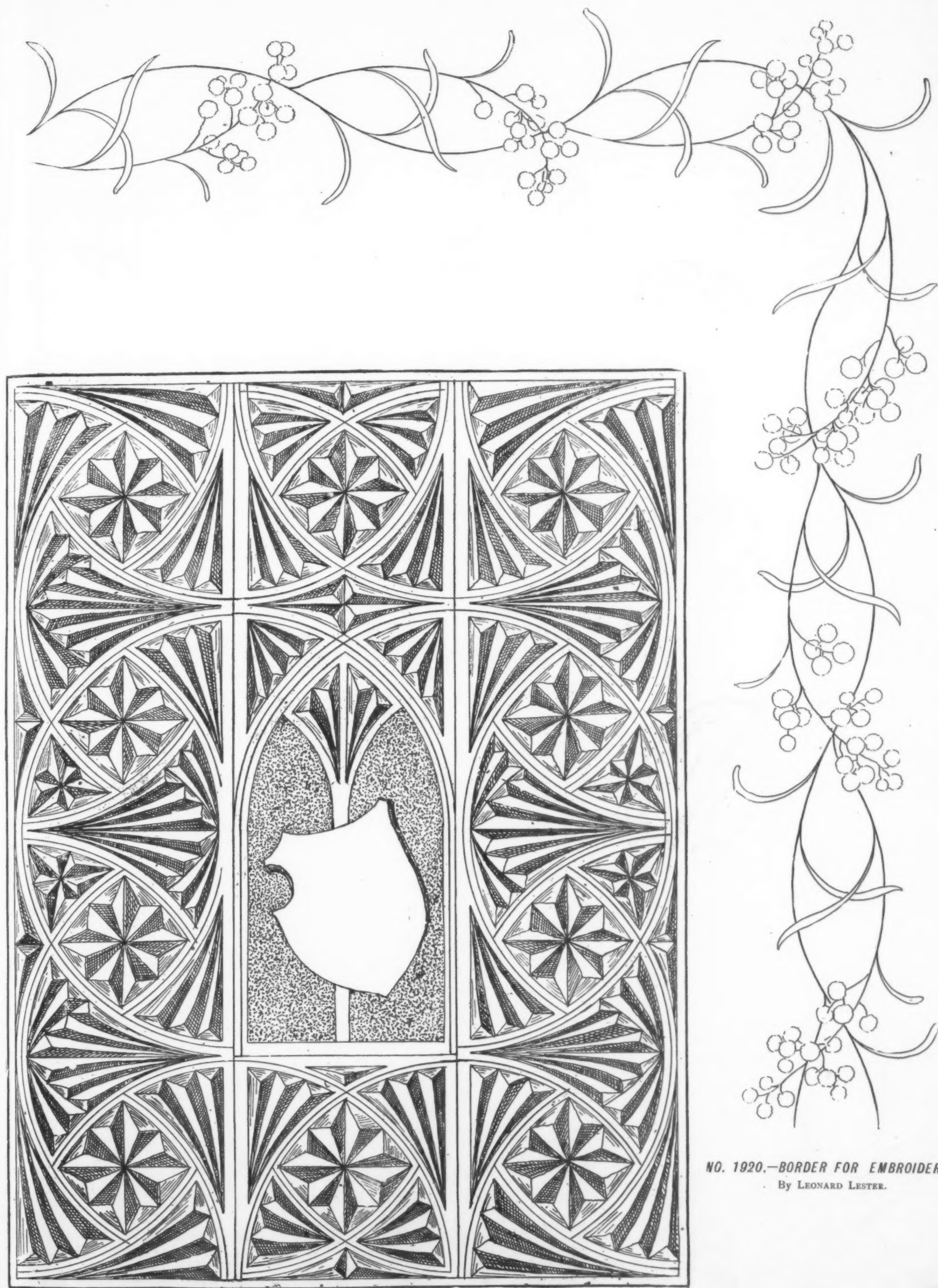


NO. 1918.—MONOGRAMS FOR EMBROIDERY AND CHINA DECORATION.



NO. 1919.—GERANIUM DECORATION FOR PHOTOGRAPH FRAME OR CALENDAR. By LEONARD LESTER.



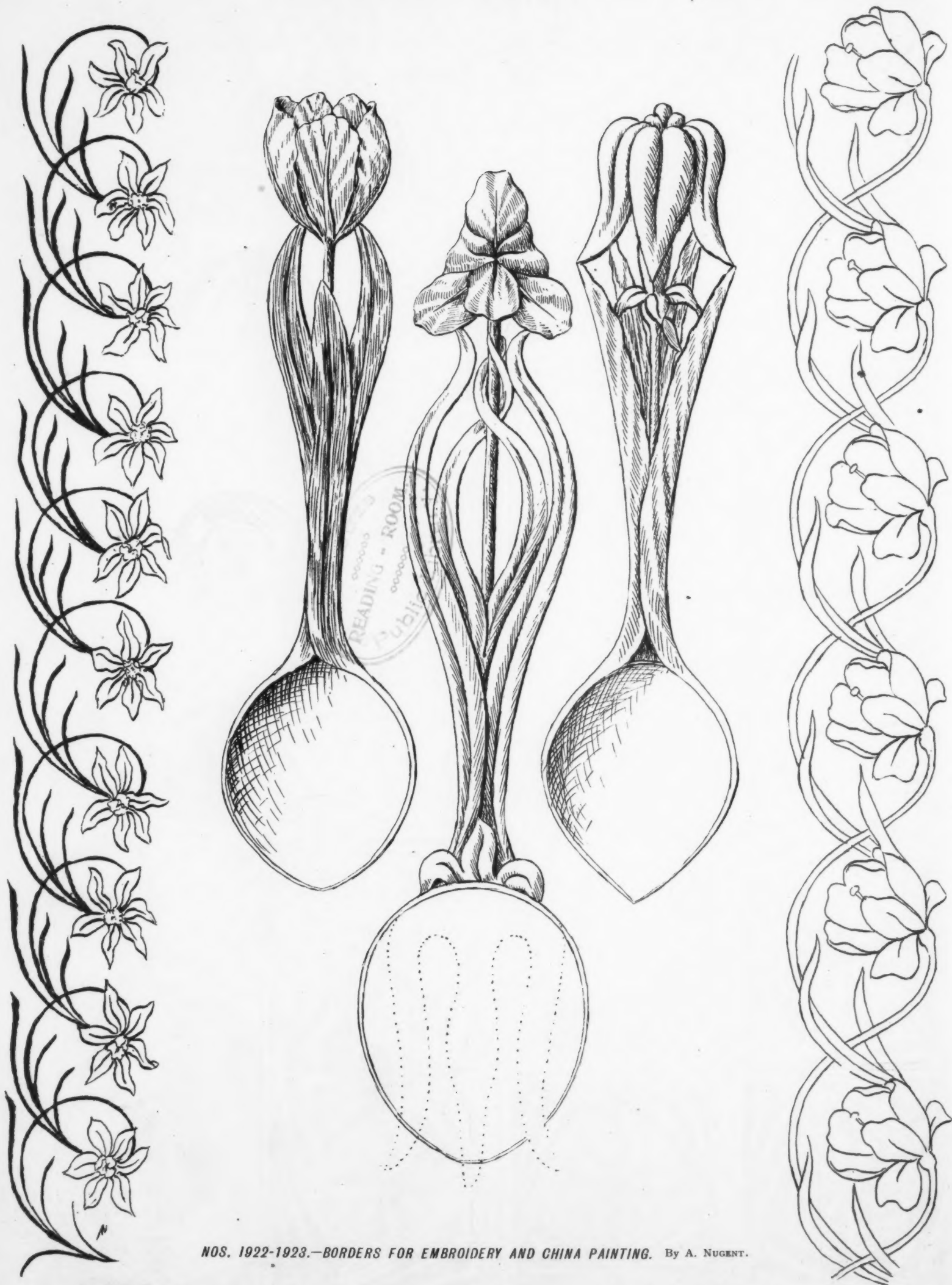


NO. 1921.—DECORATION FOR A BOX COVER IN CHIP CARVING.

NO. 1920.—BORDER FOR EMBROIDERY.  
By LEONARD LESTER.

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NOS. 1922-1923.—BORDERS FOR EMBROIDERY AND CHINA PAINTING. By A. NUGENT.

NO. 1924.—DECORATION FOR SALAD SPOONS AND FORK FOR WOOD CARVING. By RICHARD WELLS.









